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Mhari Sandoval and Jonathan Adams in Oregon Shakespeare Festival's production of *The Two Gentlemen of Verona*. See Theatre Review, p. 34. Photo by David Cooper.

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#### ON THE COVER

Thunder Cave in Brookings, and the Harris Beach Tide Pools. Photos by Susan Calla (background photo digitally altered).

The JEFFERSON MONTHLY Vol. 21 No. 8 (ISSN 1079-2015) is published monthly by the Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members. Annual membership dues of \$40 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

#### Jefferson Monthly Credits:

Editor: Eric Alan

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editor: Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

# JEFFERSON

Monthly

AUGUST 1997

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### Turning Green Into Green

As the dual needs of environmental protection and economic survival place new pressures on the communities along the coasts of Southern Oregon and Northern California, Curry County is putting major effort into exploring a solution which integrates those dual needs: the marketing of the coast as an eco-tourism destination. Charlie Kocher looks at the county's challenges as it explores the limits of acceptable change, in turning green scenery into green money.

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### If At First You Don't Secede...

The idea that Southern Oregon and Northern California should split off to form another state—most commonly called the State of Jefferson—has been an idea which has persistently refused to die for 150 years. Author Robert Leo Heilman offers a personal perspective on the Jefferson homeland, maintaining that the breakup of the western states is both desirable and inevitable.

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# TUNED IN

*Ronald Kramer*

## Balancing Mission and Money

A lot has been written in recent years about growth in America's non-profit sector. Some writers seem to believe that non-profits are unfairly invading the domain of services traditionally provided by for-profit businesses. Other writers opine that non-profits are inefficient systems for the delivery of services, which therefore require public subsidy to compensate for such inefficiencies, and that these services would better be provided by for-profit companies.

Recently, an electronic bulletin board message discussing the relative attractiveness of public radio as a career for young people newly entering the work force caught my eye. The "thread" of discussion suggested that fewer new college graduates are choosing public radio as a career than had been the case ten or fifteen years ago. Since it was the enthusiasm and innovation of such individuals which fueled the newly-emerging public radio industry, if this premise is correct the public radio industry should be deeply concerned. The message which caught my eye postulated that such individuals were no longer drawn to public radio because it had become more of a "business" and was less fired by mission than had traditionally been the case (or so the writer claimed).

I think that argument sets up some unfortunate constructs. It suggests that if a non-profit enterprise is true to its mission, it cannot operate like a "business." In fact, all non-profits are businesses. They need to be concerned with their sources of revenue and with the relevance, quality and effi-

ciency of the services they provide society. At the end of the month they need to be able to pay their bills or they cease to exist. The major factor which distinguishes them



ONE DIFFERENCE BETWEEN US  
AND A COMMERCIAL RADIO  
STATION IS THAT WE WILL  
KNOWINGLY KEEP A PROGRAM  
ON THE AIR WHEN ITS  
AUDIENCE IS SMALLER, OR  
EVEN OPERATES AT A LOSS, SO  
LONG AS THAT PROGRAM IS A  
CORE COMPONENT OF OUR  
SENSE OF MISSION AND THE  
LOSS IS NOT UNREASONABLY  
AND INSUPPORTABLY HIGH.

from for-profit businesses is that, if they produce a surplus of revenue over expense at the end of the day, those "profits" aren't distributed to stockholders or private parties. Those funds are then ploughed back into improving the service they provide the public or applied to some other socially worthwhile purpose. Most non-profits don't have to face the issue of what to do with surplus revenue. The vast majority of non-profits eke by on a tenuous existence and spend most of their budgeting time worrying about holding expenses down (so they don't exceed available funds).

Certainly, public radio has had to face some central questions over the past decade—a period in which a serious national debate has occurred about public radio's role, how the service should be supported and by whom. As the percentage of federal funding which supports each public radio station has dramatically declined (at JPR it has declined from 33% in 1980 to 16% in 1997), public radio has necessarily been forced to examine its priorities and the efficiency with which it operates. Indeed, the Congress has specifically called upon us to do just that.

Public radio certainly has proponents (internal and external) who advocate for a type of public radio service which seeks to deliver what they believe society should, in their view, hear over the radio. The key is

the degree to which that view of the service resonates with the American people. Our mission—at least in part—is to provide service which is not available from commercial media. But one must also provide a service which is of sufficient interest and relevance that it represents a worthwhile investment of what government funding is provided and captures sufficient voluntary support from the public that it can survive.

At JPR we have tried to be thoughtful, frugal and reasonable in support of our mission. Indeed, our sense of purpose is uppermost in our minds when we face the many decisions which shape our service. We also look at costs and efficiencies. One difference between us and a commercial radio station is that we will knowingly keep a program on the air when its audience is smaller, or even operates at a loss, so long as that program is a core component of our sense of mission and the loss is not unreasonably and insupportably high. In other words, we are conscious of the efficiency and purpose of our service—or at least try hard to be. Alternatively, most of the decisions we make must produce self-supporting results. Collectively, the many decisions we make balancing mission and money define Jefferson Public Radio.

Claiming that good business practices pollute public service is an oversimplification. In our view they actually strengthen the benefit which the public enjoys from its non-profit organizations. Hopefully, young, creative and inspired people will continue to recognize the opportunity and importance of pursuing that goal into the twenty-first century through public radio. ■

Ronald Kramer is JPR's Executive Director.



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# LIVING LIGHTLY

Ken Hagen

## The Auto Trend Must End

**addict** *vb* 1: to devote or surrender (oneself) to something habitually or excessively 2: to cause (a person) to become physiologically dependent on a drug.

If the automobile is a drug then surely we as a society are addicted. While visiting a sister during my first visit to California in 1983, I remember seeing road signs at on and off ramps along the crowded freeways and thinking that perhaps we should be taking the signs more figuratively than literally. They read, "STOP. YOU ARE GOING THE WRONG WAY!" Given its real consequences, the ever increasing intensity of America's love affair with the automobile should not be taken lightly.

Like so many growth-related costs, the costs associated with increasing reliance on the automobile mount in an incremental fashion. This slow but steady growth is further masked by the many externalized costs of automobile use. Absorbed by things like the environment and public health, these hidden costs are commonly matched by more direct subsidies that enable and even encourage the continued over-use of the automobile. Nowhere else could one find a better example of "privatized profits and socialized costs" than in our use and abuse of the automobile.

Deteriorating air quality is a common measure of the negative impact that automobiles are having on our environment, but it is only one of many. More road surface and parking lots also mean an increase in surface air temperature as well as the amount, temperature and contamination of storm water run-off which often flows directly into receiving streams. Noise pollution generated by automobiles is perhaps the most underrated of the negative im-

pacts (unless, of course you happen to live within earshot of a busy street or roadway). Lack of pedestrian safety and visual clutter are further assaults on our quality of life, but probably the most frustrating for drivers is the lost time attributable to the congestion of which they are part. When tallying up just these few of the many negative impacts one cannot forget the pure and simple consumption of land; space dedicated almost exclusively to the running and resting of the automobiles.

As we contemplate using thousands of pounds of metal, glass and plastic to move just hundreds of pounds of people, we can't forget the resources that are used to manufacture and fuel our fleets of vehicles and what it takes to keep those resources affordable. Unfortunately, badly needed efficiency gains are being offset by our desire to drive larger, more powerful automobiles; and we're driving

them many more miles annually. What is happening in southwest Oregon is typical of what is happening across the nation. In the last 10 years our "vehicle miles traveled" have increased at four times the rate of population growth. While our fear of unchecked population growth is justified, it seems to me ironic that we are not more alarmed by the way in which we are growing and the close corollary of the impacts of that growth.

A major part of the solution lies in the recognition that land use planning and transportation issues are inextricably linked; that the most important transportation project is good land-use planning. The key to our communities' future livability is the maintenance of a compact urban form and the avoidance of automobile-dependent development patterns. Subtle changes in our ways of thinking and doing business can make all the difference. For example, when it comes to

“  
NOWHERE ELSE  
COULD ONE FIND  
A BETTER EXAMPLE OF  
“PRIVATIZED PROFITS  
AND SOCIALIZED COSTS”  
THAN IN OUR USE  
AND ABUSE OF  
THE AUTOMOBILE.”



street design, wider is not always better. Designing parking lots for the busiest shopping day of the year is a waste of space and money. Mixed use development may allow a business patron to use the same parking space during the day that an apartment tenant is using at night. Ordinances allowing "mother-in-law units" and home occupations in residential neighborhoods can reduce the need for driving to and from work or social gatherings. Reducing setbacks for front porches can reduce crime and make neighborhoods more pedestrian friendly. These are just a few of many incremental changes that can begin to turn the tide of automobile use back in the same way that it crept forward. The automobile should be thought of and used as the tool that it is. ■

Ken began his Environmental career in the Rogue Valley as Recycling Coordinator for the Rogue Valley Council of Governments. He is currently an Ashland City Councilor, chair of Ashland's Conservation Commission and Bicycle Commission as well as liaison for Ashland's Planning Commission and Forest Commission. He continues to work on a variety of environmental issues.

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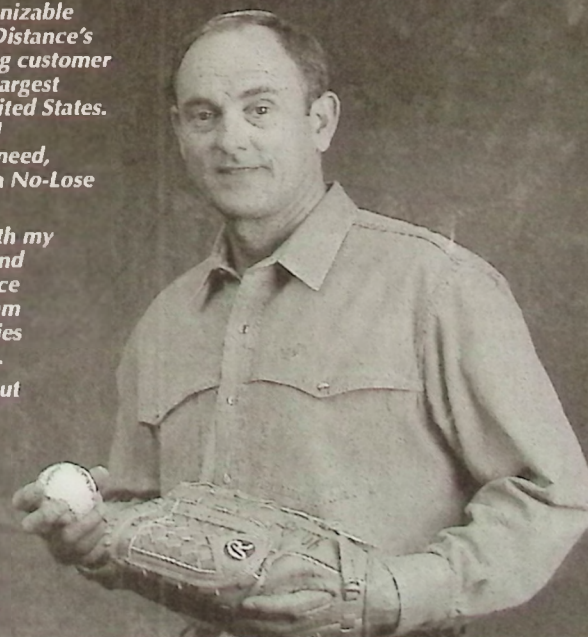
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# JEFFERSON OUTLOOK

Russell Sadler

## A Religious Pandora's Box

Turnover and term limits are stripping Congress of members who understand the constitutional limits of their power. The newest members of Congress may revel in being outsiders and vanquishing the established order, but they are also woefully unaware of the traditions and precedents that limit the power of the office they hold. The most conservative new members of Congress deliberately thumb their noses at these traditions, dismissing them as the "failed politics of the past."

Conservatives on the Supreme Court just hit these daring conservative Congressmen on the side of the head with a 2"x4".

The court's classically conservative decision striking down the Religious Freedom Restoration Act is a freshman law student's primer on the first principles of limited government and the separation of powers.

An unusual 6-3 majority of the Supreme Court held Congress's attempt to put loosely-defined religious practices beyond state and local laws that apply generally and equally to everyone usurped the court's power to determine what is constitutional, and infringed on powers reserved to the states in the constitution. Justice John Paul Stevens even went further, saying RFRA establishes religious supremacy—giving religious groups a legal weapon against generally applicable laws that atheists or agnostics cannot obtain.

The Religious Freedom Restoration Act has Oregon roots. The Oregon Employment Division denied unemployment compensation to Al Smith, a Native American, because he was fired after he took a small amount of peyote in a sacramental ceremony of the Native American Church.

Smith, a former drug addict, was a counselor at the Douglas County Council

on Alcohol and Drug Abuse Prevention and Treatment. The Council requires its staff to abstain from alcohol and illegal drugs. Smith argued his limited use of peyote was a constitutionally-protected religious practice and compared it to sacramental wine in Christian churches.

Oregon's then-Attorney General Dave Frohn-mayer argued Smith was fired because he violated a rule established by his employer, not the state. That was the reason he was not entitled to unemployment compensation. Frohn-mayer felt so strongly about the case he and his deputy Bill Gary made rare personal appearances before the U.S. Supreme

Court to argue the state's case. By a vote of 5-4 the U.S. Supreme Court upheld the state, holding that Smith had no constitutionally-based protection from Oregon's narcotics laws. The decision surprised Frohn-mayer. "We argued this case as an unemployment compensation case and the Supreme Court decided it as if it were a criminal case even though there was no criminal charge and no criminal trial. They settled the case on a basis no one argued," said Frohn-mayer. "The court used the Smith case to further its own agenda."

Smith's defeat was also a defeat for an ecumenical coalition of religious organizations ranging from Evangelical Christians to Unitarians formed to submit briefs on Smith's side. It was not the court's decision in favor of the state and against Smith that disturbed this coalition. It was the reasoning. Prior to the Smith case, the court required states to show a "compelling state interest" before it restricted religious practices. In Smith the court introduced a novel doctrine championed by Justice Antonin Scalia. It held that if a religion is incidentally restricted by a state law that applies



to everyone, the remedy lies with the state's Legislature. The Supreme Court will not carve out a constitutional exception for each religious practice. Oregon, for example, responded to the Smith case by making the sacramental use of peyote an affirmative defense against a criminal narcotics charge. The Idaho Legislature actually decriminalized sacramental use of limited amounts of peyote. Frohnmayr said that was the response some members of the court expected to the Smith case.

State-by-state, case-by-case protection of religious liberty was not sufficient for the religious coalition that lost the Smith case. The coalition rather hysterically decided no religious liberty was secure anymore. They loudly insisted that Congress pass a law protecting religious rights under the 14th Amendment's equal protection guarantee, the same way the Civil Rights Act and the Voting Rights Act protects civil rights.

Congress responded with the Religious Freedom Restoration Act. It directly attacked the Supreme Court's new doctrine in the Smith case. RFRA declares that no level of government can enforce laws that "substantially burden" religious observance without showing a "compelling" need and without using "the least restrictive means available." It is a far broader limit on state and local governments than anything the Supreme Court requires.

RFRA proved to be Pandora's Box. Suddenly churches are claiming they are exempt from local zoning laws that applied to everyone else because government is "infringing on their religious observance." Inmates in prison claim they can use drugs because they are part of their religious devotions. Landlords claim anti-discrimination laws requiring them to rent to unmarried or homosexual couples violate their religious scruples. The Amish complain a law requiring reflectors on the backs of their buggies offends their religious creed of avoiding the modern. "The authors of the Religious Freedom Restoration Act shamelessly overreached themselves," said Frohnmayr in an interview after the court struck it down. The Supreme Court apparently reached the same conclusion.

In unusually blunt language the majority struck down RFRA, describing it as "sweeping" and "intrusive." The court said RFRA was "displacing laws and prohibiting official actions of almost every description and regardless of subject matter." The court said the law imposed

CONTINUED ON PAGE 15

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# Turning Green Into Green

*Can beauty become money? Curry County explores the limits of acceptable change.*

Picture the place where the Siskiyou Mountains tumble into the sea. A rugged landscape sometimes melts into broad beaches, but more often it juts into the waves with jagged cliffs. Cascading rivers drain the landscape. Exotic plants and animals thrive in a rare microclimate.

It's a magical place to live and play—but working amid this beauty and bounty is a bit more difficult.

Picture the problem by studying a good map of Curry County: A vast majority of the county is federal property, and most of that is forest. The Siskiyou National Forest, including three wilderness areas, combines with Bureau of Land Management tracts to dominate the geography.

The federal forest isolates the primary communities of the county—Port Orford, Gold Beach and Brookings—by squeezing them against the Pacific Ocean.

In days gone by, the residents of Curry County earned their livings from the traditional bounties of the forest and the ocean. Timber and seafood were harvested and shipped out along Highway 101—through one end of the county or the other.

But those indeed are days gone by; the harvest rules imposed on the ocean and the federal forests have changed drastically. Mandates to give economic stability a place in natural resource management have been replaced by rules that make habitat protection the primary goal.



To make amends, particularly for the loss of timber sales, the federal government has offered help. In one program, the U.S. Forest Service has funded a county effort to find new ways to make the forest green—in the economic sense—without losing its green environmentally.

Picture the landscape again—this time for the potential solution, and this time by taking a good look at the actual landscape.

Curry County is a stunningly beautiful corner of the world. It can be dramatic: towering timber, crashing waves, roaring rivers. It can also be serene: rolling hills dotted with sheep, trickling brooks, quiet tide-pools and one-lane roads lined with wildflowers.

It's the "sale" of that beauty to visitors that is the focus of the two-year-old program with a lengthy title that tries to say it all: The Curry County Sustainable Nature-Based Tourism Project.

Of course, nature has been the lure of tourism to Curry County for many years. The lure of the Oregon Coast and Highway 101 brings thousands of drive-by tourists every year. Whether by plan or by whim, many of them stop for a day or two to fish, ride jet boats up the famous Rogue River, or spend time strolling the county's beaches and swimming in the rivers.

The new project markets Oregon's Siskiyou Coast as a destination travel spot with ecotourism experiences that rival anything else in America—or the world. It

BY  
Charlie Kocher

PHOTO BY SUSAN CALLA



courts the kind of traveler who will pay \$50 to \$100 a day for a guided experience that includes a unique experience in the forest, along the beach, or on the ocean; intensive natural and cultural information; the proper gear and safety equipment, and a good meal with local flavors.

Former logger Mark Gerkman, for example, now earns his living by guiding interpretive hikes on the Oregon Coast Trail, up any of the county's rivers, or to secret tidepools along the shore—by day or at night.

Allen Wilson, a Gold Beach carpenter, has expanded his love of running rivers into a professional service offering kayak trips down remote sections of the Chetco River. Attorney Keith Pepper and a consortium of partners are ready to lead mountain biking treks downhill from the mountains to the shore, stopping for a gourmet picnic lunch along the way. By day, retired parks manager Mike Hewitt and his family will show you the details of their working cranberry bogs, and feed you fresh apple-cranberry pie. By night, Hewitt dresses and acts the part of a turn-of-the-century lighthouse keeper during his three-hour tour of the Cape Blanco light. Half a dozen back-country lodges will help you explore the wonders of Curry County at your own pace or just enjoy the solitude of a back-country lodge. The names of their companies speak volumes: Siskiyou Coast Escapes, Wilderness Canyon Adventures, Rogue Quest, Discover Oregon, Tranidu, Chetco River Lodge, Paradise Cranberries. A portion of the Oregon Coast that has been passed over by more typical "destination" developments is discovering that it already is a destination that can lure a high-spending eco-sensitive class of tourist by working together within a common marketing and delivery plan.

"People could spend weeks here," enthuses Diane Kelsay, half of the husband-wife team that makes up Egret Communications. Over the two years of Egret's contract with Curry County and the Forest Service, Kelsay and her husband Bob Harvey have moved from Springfield to a rural homesite outside Port Orford.

Their new home may be remote, but their experience is not. They have been key consultants in projects that put the buzz out about Belize and changed the image of Wyoming from cattle and cowboys to mountains and romantic rangelands.

Having learned about ecotourism markets worldwide in the process, Harvey and Kelsey are certain that the same well-spend-

ing class of visitors can be attracted to world-class experiences Curry County, once again providing income from the forest and the ocean.

"If we weren't confident that this would be a major employer in the county, we would not have done it," says Harvey. They have spent the past two years designing the marketing plan, creating the county-sponsored systems, training the first crop of na-



PHOTO BY SUSAN CALLA

**Contacts for new businesses working with the Curry County Sustainable Nature-based Tourism Project:**

Siskiyou Coast Escapes  
(541) 332-2750

Rogue Quest Enterprises  
(541) 247-0915

Wilderness Canyon Adventures  
(541) 247-6924

Discover Oregon  
(541) 469-7110 or 1-800-924-9491

Calla Photography  
(707) 487-2112

Egret Communications  
(541) 332-3202

Tranidu (541) 247-5037  
or 1-800-495-9067

Winter Springs Ranch (541) 247-4114  
or 1-800-775-4114

Flora Pacific (541) 469-2278  
or 1-800-877-9741

Chetco River Inn (541) 670-1645  
or 1-800-327-2688

Paradise Cranberries  
(541) 322-2750

ture-based tourism providers and—most recently—hosting a whirlwind round of familiarization tours for travel writers from a myriad of markets.

"It's been totally validating," Harvey adds. "This is a worthy destination; there's no question about that when they get here

and see what we have to offer. Their big amazement is, 'Where have you guys been hiding this thing?'"

As a result, nature-based tourism in Curry County should be appearing soon in major East Coast papers, in *Nature Photographer* magazine, in Latin American travel trade publications, on the Discovery Channel, on the cover of Southern Oregon Visitors Association magazine, and even on The Weather Channel, which will be featuring winter storm watching spots. The publicity will be speaking of Oregon's Siskiyou Coast as a destination where you can hike in the wilderness, add to your birding list, kayak rivers, photograph dramatic landscapes, discover rare wildflowers, study old growth forests, enhance salmon habitats, watch whale migrations, tour lighthouses, explore tidepools, or bike down the mountains.

Harvey and Kelsey are so excited about the prospects and convinced about the success that even though their official funding and contract ended June 30 they continue to be involved at several levels. "That's why we're volunteering through the next couple months," explains Kelsey, admitting, "we should have been 'fam-ing' people here earlier. But with this kind of excitement, we have to be here helping folks into the next step." The building steps to this point have included a marketing plan, exploring "the limits of acceptable change" for a sometimes conservative population, encouraging and training potential nature-based entrepreneurs, and convincing local leadership of the possibilities of it all.

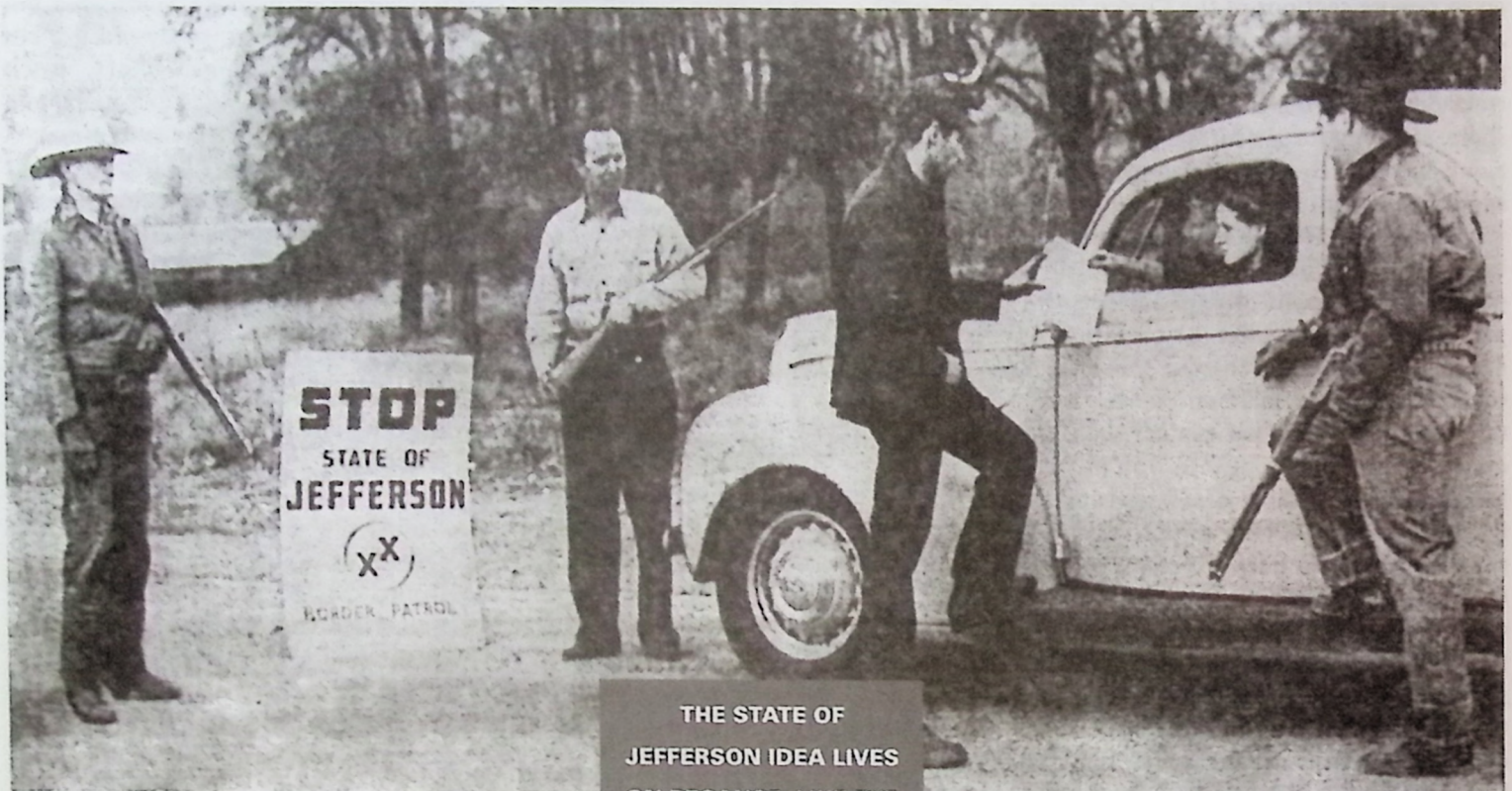
As a result, visitors from around the world are being invited to make plans to spend their vacations on Oregon's Siskiyou Coast. They might plan to watch great blue heron and eagles, see darlingtonia and kalmiopsis in bloom, ride river rapids, experience the wonders of the old-growth forest, see the annual whale migration or be treated to regional flavors like cranberry and salmon. No matter what their goal, they should be able to enjoy a seamless natural and cultural experience among many tourism providers that caters to their personal interests and abilities. And, in important tenets of the project, those visitors should leave no mark on the natural beauty they've come to enjoy, but they should leave a healthy chunk of change in local pockets. Those are fine lines that are clearly meant to cut several ways. Public meetings about the project have been marked by concerns from

CONTINUED ON PAGE 25



# If At First You Don't Secede...

*One perspective on the possible State of Jefferson—an underground idea which thrives after 150 years of discussion and change.*



THE STATE OF  
JEFFERSON IDEA LIVES  
ON BECAUSE, LIKE THE  
KURDS, WE ARE A  
PEOPLE WITHOUT  
SOVEREIGNTY AND WE  
SUFFER, CULTURALLY,  
POLITICALLY AND  
ECONOMICALLY, FROM  
THE LACK OF CONTROL  
OVER OUR OWN DESTINY

#### PHOTO

In 1941, rebels blocked the highway near Yreka, handing out information on the new state's intended secession

BY

Robert Leo Heilman

I sincerely believe that the break-up of the American West into smaller states is desirable and inevitable. I realize that probably seems outlandish, but then, unless you live here, you are an outlander and can't be expected to understand.

Although it is acceptable, even fashionable these days, to talk about the break-up of the Soviet Union in terms of the dissolution of the old Russian Empire, to speak about same process occurring here in the United States is seen as eccentric if not—alas!—treasonable.

It's too bad that we don't have the language for this kind of discussion, because the problems are real enough and the approach is straightforward and reasonable. But the vocabulary just isn't there and so the notion seems silly because of the lan-

guage it's couched in. You run the risk of either falling into crackpot secessionism or hopelessly abstract pedantry. It is terribly difficult to speak of redressing the very real problems of a particular area through geopolitical realignment without seeming, well, provincial in your outlook.

With the growth of communications technology and the increasing interweaving of large scale economic, political and environmental concerns we've heard a great deal about a developing global community. Yet, for all its intellectual appeal, the Global Village cannot be lived in like a real town.

People care about what they can see with their own eyes and understand in their hearts. The world we walk through and work in is our real world. Beyond that daily experienced world we can have no effective allegiance, we can do no useful



work, because we can only harm whatever we touch but don't understand.

**M**y ancestors had a word, *heimat*, which expressed it as well as it could be expressed. It's usually translated as "homeland," the nearest English equivalent, but it means much more than just a location.

It includes not only the place but the land itself, the people who live there and their ways of doing things. It includes the great cycles of the seasons, the weather, the animals wild and domestic, the towns and the houses in those towns and the people who live in them and their kinships and traditions, all the long list of relationships we find in Ecclesiastes 3:1-8 which begins, "For everything there is a season and a time for every purpose under heaven." It is a concept which is all encompassing in terms of time and ecology and culture but limited to a particular place.

Due to a series of calamities beginning in November 1793 my family has spent 200 years in a generations-long search for *heimat*. Through all these migrations it has been the changing times which forced us to move more than the place. Good land is surely enough for anybody but the shifting of politics with the resultant wars and famines and economic troubles made the good places dangerous. In each case the changes did not come from within the place and in response to the local needs but from elsewhere—Paris, Vienna, Moscow, and Washington DC—and to serve outside needs.

The history of my own family then, is the history of the destruction of our *heimat* by political, economic and cultural forces which see our homes in terms of their own needs and not in terms of our needs.

Of course, we're speaking here about imperialism. But that's a worn out, nearly meaningless, word, the sort of cliché that's sure to keep whatever you have to say from being taken seriously. It is better to simply call it what it is: the destructive exploitation of groups of people and the places where they live by more powerful outside groups.

**M**y *heimat* is the Umpqua Valley, part of the State of Jefferson, that mythical (since the you won't find it on any

map) but very real (since I and my neighbors actually live here) mountainous region consisting of the Klamath, Rogue and Umpqua basins and their associated coastal streams.

Politically, you can define it as the twelve counties of Douglas, Coos, Curry, Josephine, Jackson and Klamath in southwestern Oregon and Modoc, Siskiyou, Del Norte, Shasta, Trinity and Humboldt in northwestern California.

It's an area roughly the size of Wales or Brittany with a population of some 700,000 people and it is arguably the wealthiest region of the west coast in terms of natural resources such as timber, fish, gold and other minerals. It is also arguably the most poverty stricken, the Appalachia of the west coast.

People here understand clearly that the region, which is culturally and physically a whole, suffers from having been divided by an arbitrary line, Latitude 42 degrees North, back in 1850.

**I**n the headlong rush of Manifest Destiny the *terra incognita* of the west was carved up into huge blocks based on sextant readings rather than landscape. The eastern United States had a 160 year period of settlement, plenty of time to appreciate the differences between natural regions.

Take a look at a map of the United States and you'll find the right hand side crowded with little places with jagged boundaries. We have counties here that are larger than most of the New England states. By contrast, the American West, that "trackless waste" on the left, is an exercise in Euclidean geometry, reflecting the ignorance of policy makers far removed from the land who treated it as if it were as undifferentiated as the ocean, to which they, in fact, often compared it.

But real differences based on the physical lay of the land exist and have always existed and will continue to exist despite legislative ignorance. They are immediately apparent to anyone with eyes to see.

As early as 1852, the people of my region understood the consequences of this false line and petitioned the government in Sacramento for the creation of the State of

Shasta. It died in committee, of course, so they tried again in 1853, asking for the State of Klamath. In 1854, they gathered in Jacksonville, Oregon Territory to try to form the State of Jackson. The advent of the Civil War brought on new efforts, this time to secede not only from Oregon and California but from the Union as well.

If at first you don't secede, try, try again. In the 1890's a movement toward a State of Jefferson began. By 1941 the movement had gained enough support that the region formally seceded from the States of California and Oregon.

On Thursday, December 4, 1941, Judge John Childs of Crescent City was elected governor of Jefferson at a meeting held in Yreka. The new state adopted a great seal depicting a symbolic double cross on a gold pan. Roadblocks were set up and pamphlets were handed out to motorists welcoming them to "the Forty-ninth State". Three days later the Japanese bombed Pearl Harbor. On Monday, December 8th, Judge Childs declared war on Oregon, California and Japan and then dissolved the new government.

In the mid 1980's a coalition of Greens, no-nukers, anarcho-syndicalists, organic farmers, New Age neo-pagans, eco-feminists and sociology professors began to put forth a theory called bioregionalism. The notion (which despite the unwieldy name was quite simple) was to bring a host of single issue groups together by focusing on the effects of all their many concerns on a particular place.

Under the socio-political rubrics of "deep ecology," "sustainability," "reinhabitatation," "holistic approaches," and "decentralization" the coalition reinvented the wheel and, dubbing our home valleys The Klamath-Siskiyou Bioregion, called for the establishment of a leftist utopia. The movement never caught on outside of the counterculture though, perhaps because of their failure to include the region's conservative majority in their definition of "us."

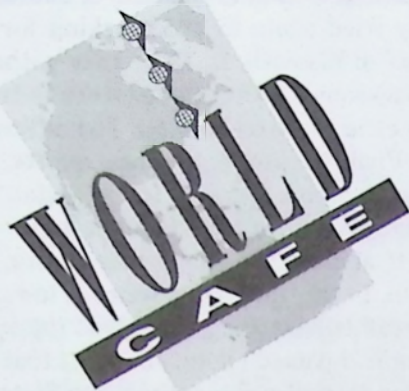
It's too bad that the bioregionalists aren't much of a force around here anymore. In many ways, despite their hopelessly abstract rhetoric, the underlying principles they hold are really worth considering.

It takes a good long while for an essentially European culture to adapt to the American West. Particular places have particular needs and we ignore local conditions only at great risk to our ability to survive. We need more

CONTINUED ON PAGE 33

THE AMERICAN WEST IS  
AN EXERCISE IN  
EUCLIDEAN GEOMETRY,  
REFLECTING THE  
IGNORANCE OF POLICY  
MAKERS FAR REMOVED  
FROM THE LAND WHO  
TREATED IT AS IF IT WERE  
AS UNDIFFERENTIATED  
AS THE OCEAN.





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# NATURE NOTES

*Frank Lang*

## Bats

Scan the skyline about dark on a warm summer evening and you may see small, winged, swallow-sized animals flying about in a most unbirdlike fashion. They are flying mammals, bats, easily recognized but much maligned, and poorly understood. For many humans, bats evoke fear and repulsion based on fable, myth and ignorance.

Bats are a distinct group with more members than any other mammal assemblage except rodents. Of the 40 different species of bats found in North America, north of Mexico, 15 are found in Oregon and Northern California. Like other mammals, including humans, bats possess hair, milk glands, and give live birth. Unlike other mammals, they have wings and

are capable of true flight. Their wings are formed by a double layer of skin stretched over the arm and elongated fingers. The membrane also extends to the hind legs and, in most species, between the legs and connecting with the tail. These membranes are not only used for flying, but also as a scoop for capturing insects in flight.

Some bat myths: Bats are blind. Not so. Bats see well enough for on-site selection of a roost spot and in certain interactions with other bats. But bats are nocturnal. How can they capture prey or avoid flying into things in the dark? Bats get around by echolocation. They emit ultrasonic sound waves, above the range of human hearing, which bounce off solid objects, including moving insect prey. The sound bounces or echoes back to their highly sensitive ears, and their brain interprets size and distance and location from what is heard. Bats' ability to function in total darkness makes them alien and mysterious to many of us.

Bats do not have a special liking for women's hair. They might *accidentally*

touch human hair while pursuing small insect prey, or while maneuvering in a small cave or room, but they have no special liking.

Bats do not all live in caves. One of our bats uses caves during daytime, and one uses the foliage of trees. The other species rest in crevices or cavities in trees or rocks, or, to the dismay of some humans, in similar cracks and crannies of buildings and

bridges. If you try to exclude the bats by sealing up their entries, make sure the bats are out, not in.

All bats do not carry rabies. In fact, less than 1/2 of 1% of bats, no more than any other wild mammal, carry the disease, and chances of contact are extremely small. Bats that are flopping around on the ground or engaged in feeble mid-day

flight are probably sick and should be avoided.

More enlightened people try to attract bats to their homes or nearby environs by putting up carefully designed bat houses, because we know that bats are natural insecticides that consume literally millions of insects. So look beyond Dracula, vampires, and Batman and see bats for what they are—unique and interesting mammals that play a vital role in the web of life on this planet. □

Dr. Frank Lang is Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

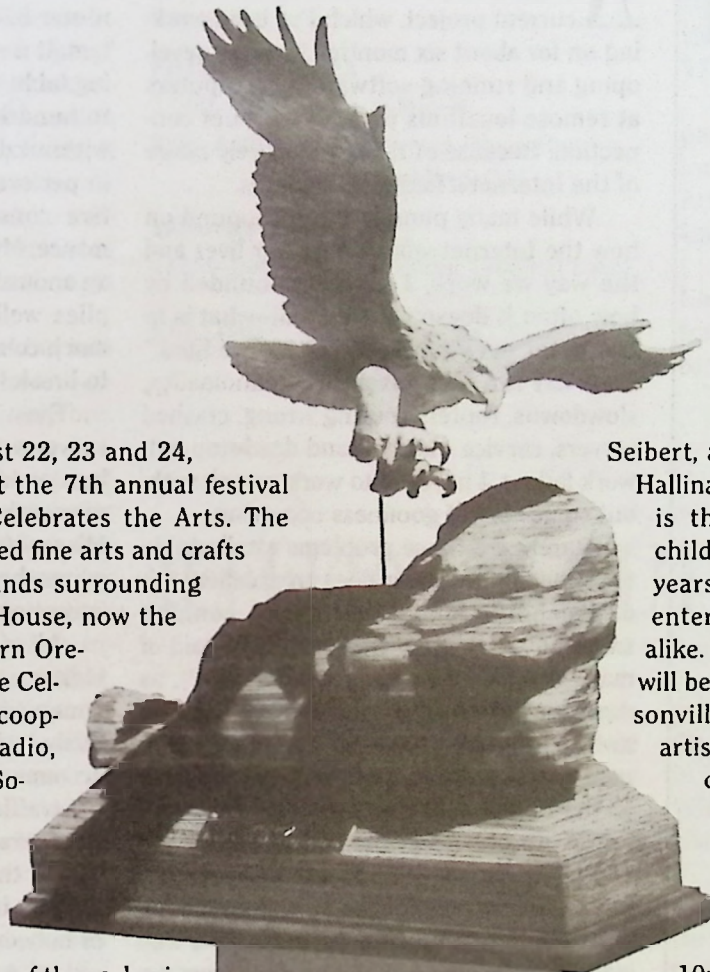


# Jacksonville Celebrates the Arts

**T**he weekend of August 22, 23 and 24, Jacksonville will host the 7th annual festival called Jacksonville Celebrates the Arts. The event is a premier juried fine arts and crafts fair held on the grounds surrounding the Old Jackson County Court House, now the Jacksonville Museum of Southern Oregon History. This year, Jacksonville Celebrates the Arts will be held in cooperation with Jefferson Public Radio, the Southern Oregon Historical Society, local Jacksonville merchants, The Jacksonville Volunteer Fire Department and many fine service organizations.

Jacksonville Celebrates the Arts is held in the spirit of one of the early pioneers in Jacksonville, Peter Britt. He was a photographer with an eye for capturing life in the Rogue Valley in a very special way. He was also highly influential in bringing fine art in all forms to the Rogue Valley. In his memory, many people join together to endeavor to carry on the tradition, bringing art, music and food together in one festival.

The photograph accompanying this article features the work of Medford artist Roger Butterfield. His works will be on display at Jacksonville Celebrates the Arts. His studio is called Classic Wood Carvings; it features architectural pieces, such as doors, and free-form pieces. Besides Roger Butterfield, other Rogue Valley artists who will be exhibiting at Jacksonville Celebrates the Arts include Denise Kester, a fine artist from Ashland; Raquel



**JACKSONVILLE CELEBRATES THE ARTS IS HELD IN THE SPIRIT OF ONE OF THE EARLY PIONEERS IN JACKSONVILLE, PETER BRITT. IN HIS MEMORY, MANY PEOPLE JOIN TO CARRY ON THE TRADITION, BRINGING ART, MUSIC AND FOOD TOGETHER IN ONE FESTIVAL.**

ARTICLE BY  
*Allen Iverson*

PHOTO

"Free Flight" by Roger Butterfield

Seibert, a photographer from Medford; and P.K. Hallinan, a writer from Ashland. P.K. Hallinan is the author and illustrator of over 40 children's books. He has devoted over 25 years to this work and is a skilled speaker, entertaining for both children and adults alike. In total, the array of represented artists will be greater than ever. Seven years ago Jacksonville Celebrates the Arts started with 16 artists. This year there will be over 50 artists coming from 4 western states, offering a wide variety of fine arts and crafts including jewelry, pottery, sculpture, photography, fine wood carvings and much more. The show will be open to the public free of charge from 10:00 a.m. to 5:00 p.m., Friday, Saturday and Sunday.

In addition, to support Jefferson Public Radio, Jacksonville Celebrates the Arts will again hold a silent auction of many fine art pieces along with goods and services donated by many of the local merchants. Last year the silent auction raised over \$7,000 for JPR. The silent auction ends at 3:00 p.m. sharp on Sunday the 24th.

While the event is centered around fine arts, the art of fine foods will also be represented for public enjoyment. Two of the restaurants which will be featured are Cafe Panino from Medford, offering gourmet pizzas; and Confident Caterers of Jacksonville, offering poached salmon salad with fresh dill and lemon dressing, grilled vegetable pita sandwich

CONTINUED ON PAGE 15



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## ONLINE

Joe Loutzenhiser

### Wedged

**A**lmost every minute of every workday I am dependent on the Internet. My current project, which I've been working on for about six months, involves developing and running software on computers at remote locations over an Internet connection. Because of this I am acutely aware of the Internet's faults and failings.

While many pundits often expound on how the Internet will change our lives and the way we work, I am dumbfounded by how often it doesn't work at all—what is in computer geek parlance called "wedged." Each day is a new adventure in anomalies, slowdowns, routers routing wrong, crashed servers, service outages, and dead-stop network failure. I have yet to work a week without some sort of goofiness occurring.

Rarely are these problems attributable to Jeffnet. Mike Taylor does an excellent job of keeping Jeffnet's servers running smoothly, something that cannot be said of many Internet Service Providers (ISP), as America Online subscribers can attest. We are fortunate to have an ISP of Jeffnet's quality and economy in a small market such as the Rogue Valley.

The problems occur because there are too many significant interactions between your computer and the server to which you're connecting. When you open a web page, say [www.whitehouse.gov](http://www.whitehouse.gov), your request may transverse twenty-five servers or routers, any one of which could keep data from flowing (you can see this for yourself by running the Windows 95 DOS command "tracert [www.whitehouse.gov](http://www.whitehouse.gov)"). ARPANET, the progenitor of the Internet, was designed to route around bottlenecks and outages and allow communications even in the event of nuclear war. But now, with dense Internet traffic, rerouting rarely seems to work properly, often resulting in a domino effect where the rerouted data successively overloads less capable systems, causing severe slowdowns, often perceived as stoppages. Note that this happens when the system is working *correctly*. In the last year

significant portions of the Internet have experienced complete failure due to incorrect router information introduced into the system. It is often as simple as a typo in a routing table, but renders the Internet unusable to hundreds of thousands of people. Even without dire failure the Internet is uneven in performance and reliability. I rarely see five consecutive days of similar performance. My computing motto is, "That's just an anomaly, don't worry about it," and it applies well when using the Internet. Too much complexity has lead to a system prone to breakdowns and inconsistencies.

Even if the connection is stable, the server you're connecting to may be overburdened and unresponsive. Even companies with immense web resources, such as Microsoft and Netscape, experience times when their servers cannot respond due to exceptionally heavy loads.

All of the above could be remedied with bigger network "pipes" and more powerful computers. Companies are working furiously to build a network infrastructure to accommodate the steadily increasing Internet traffic. This will help, but I fear that we are currently taking one step forward and two or three steps back.

The Internet is based on the TCP/IP set of network protocols. TCP/IP is one of the oldest and most crusty (meaning poorly built and overly complex) methods of networking, contributing to many of the previously described problems with the Internet. It was designed by the Defense Department and exhibits much of the unwieldy characteristics of government computing projects. TCP/IP has a great number of faults—some are argued to be virtues—and one advantage: It has been implemented on many different types of computers. This allows most anyone, regardless of whether they are on a Mac, PC, or UNIX workstation, to connect to the Internet and exchange data. An updated TCP/IP specification is currently under consideration, but I feel that TCP/IP may be the DOS of the "tens" (the years



2000-2010). It will have become so ubiquitous that we will be stuck with its shortcomings for a long time to come. Switching to a newer protocol will not be an easy, or quick, transition.

Often users new to the Internet expect a degree of robustness and reliability that has yet to be attained. We have become accustomed to everyday technologies that rarely fail, such as the phone, water, and electrical systems, and expect that too of the Internet. The Internet may not reach that standard of quality for a long time.

There are tools to help cope with the Internet's problems. The command "ping" and the aforementioned "tracert" are included with Windows 95 and can be used to probe for faulty hops in Internet routing. It is interesting to use "tracert" to see the circumnavigational routes often taken to connect to a geographically close server. Often a connection to Portland will route through other states.

If you find that you enjoy peeking into the Internet's innards, there is more advanced software to help you explore. Net.Medic from VitalSigns Software is a "browser companion" that displays just about every possible statistic regarding your Internet connection, including the hops to the site, connection and server speed, kilobytes sent and received, connection and frequently-visited site history, Internet traffic congestion, and many other nifty readouts. A free 30-day evaluation is available on their web site at [www.vital-signs.com](http://www.vital-signs.com). Starfish Software offers a less powerful, but simple, connection monitoring tool called InternetMeter Inlay. It is free and can be downloaded at [www.starfish-software.com](http://www.starfish-software.com). I recommend either of them.

If you're using the Internet and you find yourself frustrated with its deficiencies, try and remember that you are in essence a pioneer, with all of the accompanying hardships. It is what we must endure for being the instigators of a new digital age of communication. ■

## SPOTLIGHT *From p. 13*

with fresh herbs and balsamic vinaigrette, and an antipasto platter. The fine art of food will be rounded off with gourmet treats from one of two Thai restaurants. The final selection of which Thai restaurant was not confirmed at press time.

The fine art of music will also be represented, with free live music ranging from classical to blues and world beat. The lineup is:

### Friday August 22

- 11:00-1:00 Alice DiMichele  
2:00-4:00 Home Grown Blues Band  
(from Redding, CA)

### Saturday August 23

- 11:00-1:00 Irene Ferrera, Tropical Latin swing.  
2:00-4:00 Balafon Marimba Ensemble  
(from Corvallis, OR)

### Sunday August 24

- 10:30-12:00 Up for Grabs, juggler and comedian (from Portland, OR)  
12:30-2:00 Terra Nova Consort  
3:00-5:00 Kotoja, African World Beat  
(from San Francisco, CA)

Throughout the weekend, on a second stage, James Kline will perform music from the 16th, 17th and 18th Centuries on an 11-string guitar

The musical line up is made possible in part by the donations of many generous local business. Jacksonville Celebrates the Arts especially wants to thank the Bella Union in Jacksonville for their support.

All in all, the seventh annual celebration promises to strengthen the festival's tradition, and provide a summertime celebration fit for such a beautiful setting. ■

## JEFFERSON OUTLOOK *From p. 7*

restrictions on state and local governments that "far exceeded any pattern or practice of unconstitutional conduct" by any agency of government.

Unlike the widespread racial and ethnic discrimination civil rights laws were designed to remedy, the court's majority observed there is no evidence of "some widespread pattern of religious discrimination in this country" that justified this heavy-handed intrusion of the federal government into state and local government affairs. Indeed the court observed most of the claimed religious restrictions were "incidental burdens" like the historic preservation law a Texas church claimed restricted their religious liberty in the case that caused the commotion.

The 14th Amendment gives Congress the power to enforce a constitutional right, but there are limits. "Congress does not enforce a constitutional right by changing what that right is," said Justice Anthony Kennedy writing for the majority. The power to determine the scope of a consti-

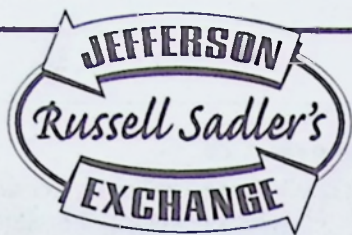
tutional right has belonged to the Supreme Court since Justice John Marshall claimed it in the case of *Marbury vs. Madison* in 1803. With that said the justices let their 2"x4" clatter to the floor.

The clatter is still reverberating in the halls of Congress, along with hysterical shrieking for a constitutional amendment to "protect religious liberties." In a country with the freest religious practices in the world, the disingenuous claim of widespread religious discrimination will be a hard sell for anyone but Washington's beltway bandits who attract money by convincing their contributors they are helpless victims of government-sponsored religious persecution. ■

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.





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# ON THE SCENE

Neal Conan

## No Minor Achievement

Last August, I was closeted in a hotel room, preparing to anchor NPR's live coverage of the last night of the Democratic National Convention, when it occurred to me how much the past two weeks resembled baseball play-by-play. Each evening, first in San Diego, then in Chicago, I would begin the broadcast with thirty seconds of copy, go over the line-up, exchange banter with an analyst, and try to describe the action.

Until that moment, actually doing play-by-play had never occurred to me. I should note here that I have spent more time than I'd care to think about trying to pull in the weak and drifting signal from WABC, New York, the flagship of the New York Yankees radio network. I listened on a kit-built radio under my pillow at summer camp on Cape Cod to Phil Rizzuto, Mel Allen, and Red Barber. I listen now in my house in Maryland, and can hardly wait to go to the beach in Delaware, where the signal booms in across the water. But I always wanted to *play* for the Yankees. What I realized that afternoon in Chicago, was that while I never had the ability to play the game anywhere but a sandlot, I did have the skills to broadcast it.

Or so I thought. As the season got underway this spring, I began calling the spring training games that were on TV into a tape recorder, and instantly realized that I didn't know jack. "Where do you get all the statistics you need and how do you arrange them for easy reference? Who's warming up in the bullpen? And what's the first name of the rookie shortstop? Oh, I've lost track of the ball and strike count again." Worst of all was keeping score. I have always considered myself an ace scorekeeper, with a personally developed system which, while complicated, enabled me to reconstruct a game in great detail. It turned out that it's very dif-

ficult to take meticulous notes, talk, and watch the game at the same time.

Still, when the opportunity arose, I leapt at the chance to try out as a second banana broadcaster for the Bowie BaySox, a local team that represents the Baltimore Orioles in the AA Eastern League. With the advice and support of BaySox General Manager John Danos and the regular play-by-play man, Dave Collins, I made several more tapes out at Prince George's Stadium. After awhile, it began to flow a bit more easily. When Dave wanted to attend the festivities for his son's graduation from kindergarten, I got my big chance on the air.

At this writing, I've participated in a dozen broadcasts. I've made my first truly horrible blooper, calling a long drive down the left field line foul, only to look up and realize the runner was circling the bases. I still lose track of the balls and strikes from time to time, but I'm learning, and, so far anyway, the BaySox have indulged my rookie mistakes. And I have to say it's refreshing to cover an event where almost everything that's important happens right out in front of you, where you can measure the success of each player to three decimal places, and where, at the end of the evening, everybody knows the score. □

Neal Conan hosts *Weekly Edition: The Best of NPR News*, and is a division-wide reporter and editor for NPR News. Among other things, in 25 years of journalistic experience, he has served as NPR's defense correspondent, and interim host of *Morning Edition* and *Weekend Edition*. He began his employment career as a delivery boy for a deli in Grand Central Station.

I BEGAN CALLING THE SPRING  
TRAINING GAMES THAT WERE  
ON TV INTO A TAPE RECORDER,  
AND INSTANTLY REALIZED  
THAT I DIDN'T KNOW JACK.



D I F F E R E N T   S T R O K E S

# Bruce Hornsby



## Returns to the Rogue Valley

Three time Grammy winner, Bruce Hornsby, has electrified audiences for more than a decade with spirited performances that encompass a diverse range of musical styles. From his days in the lounges of Virginia to his days with The Range to his current status as solo artist, Bruce Hornsby's career includes an impressive list of credits that have established him as one of America's most inspired and prolific musicians.

### H O R N S B Y   H I G H L I G H T S

**1986** Hornsby's first album *The Way It Is* achieves critical acclaim with the title track earning ASCAP's "Song of the Year" award.

**1987** Bruce Hornsby & The Range win Grammy for "Best New Artist." "The Way It Is" is the most played song on American radio.

**1989** Hornsby wins second Grammy for "Best Bluegrass Recording" for "The Valley Road" which appeared on the Nitty Gritty Dirt Band's album *Will The Circle Be Unbroken, Vol. II*. Hornsby also collaborates with Don Henley co-writing Henley's smash hit "The End of Innocence."

**1990-92** Hornsby tours with the Grateful Dead playing grand piano against Vince Welnick's MIDI keyboard.

**1992** Hornsby co-writes "Go Back To Your Woods" with Robbie Robertson.

**1993** Hornsby releases *Harbor Lights* and wins third Grammy for "Best Pop Instrumental Performance" for his collaboration with Branford Marsalis "Barcelona Mona."

**1995** Hornsby releases *Hot House* continuing his exploration of open-ended jazz-pop fusion. The recording features five cuts with Pat Metheny and a collaboration with Jerry Garcia.

**Friday, September 26 . 7:30pm**  
**Britt Pavilion . Jacksonville**

**Don't miss the musician the  
New York Times called,  
"a walking dictionary of piano styles."**

**Tickets: Home At Last in Ashland;  
GI Joe's in Medford or  
by phone at (503)224-4400**





# PROGRAM GUIDE

*At a Glance*

## Specials this month

### News & Information Service

KSJK / KAGI

Listeners to our AM News and Information service have been hearing some new voices recently—and some familiar voices at new times. *Russell Sadler's Jefferson Exchange* now repeats (on tape) every weekday at 6 pm. Also on weekdays, the new PRI-BBC co-production *The World* brings listeners, well, the world, weekdays at 2pm.

On Saturdays, *To The Best of Our Knowledge* moves to an earlier time, from 2pm to 5pm. So does *Larry Josephson's Bridges*, now heard Saturdays at 1pm. You can also hear the *Commonwealth Club* at 5pm, and *New Dimensions* at 6.

On Sundays, listen for the two-hour medical call-in *Sunday Rounds* from 2pm–4pm, followed at 4 by *The People's Pharmacy*, *Parents Journal* at 5pm, and *Tech Nation* at 6.



## Volunteer Profile: Shantrín Salazar



Shantrín works in JPR's news department. She hosts *The Jefferson Daily* several days a week and has been hard at work on the news department's latest effort, *The Journal of the Americas*, which piloted on our News and Information service in July.

A native of Ashland, Shantrín traveled the world and attended college in California before transferring in 1994 to (then) SOSC. She graduated this spring with a degree in Communication/Journalism. Her career goal is to work as a foreign correspondent in Mexico.

Shantrín found JPR kind of by accident: "I was just looking for a class to take, and I enrolled in Lucy Edwards' Newswriting class. I got hooked immediately: I've never learned so much in such a short time doing anything."

### KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulalake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



# CLASSICS & NEWS

**KSOR 90.1 FM**  
ASHLAND

KSOR dial positions for translator  
communities listed on previous page

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KSRG 88.3 FM**  
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 The Concert Hour
		5:00 America and the World	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

## Rhythm & News

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition		6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air		10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered		<b>N. CALIFORNIA STATIONS ONLY:</b>	10:00 Jazz Sunday
5:30 Jefferson Daily		10:30 California Report	2:00 Le Show
6:00 World Café			3:00 Confessin' the Blues
8:00 Echoes		11:00 Car Talk	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)		12:00 West Coast Live	5:00 All Things Considered
Jazz Revisited (Fridays)		2:00 Afropop Worldwide	6:00 Folk Show
10:30 Vintage Jazz (Fridays)		3:00 World Beat Show	9:00 Thistle & Shamrock
		5:00 All Things Considered	10:00 Music from the Hearts of Space
		6:00 American Rhythm	11:00 Possible Musics
		8:00 Grateful Dead Hour	
		9:00 The Retro Lounge	
		10:00 Blues Show	

## News & Information

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	3:30 As It Happens	6:00 BBC Newshour	6:00 CBC Sunday Morning
7:00 Diane Rehm Show	5:00 BBC Newsdesk	7:00 Northwest Reports	9:00 BBC Newshour
9:00 Russell Sadler's Jefferson Exchange	5:30 Pacifica News	8:00 Sound Money	10:00 Sound Money
10:00 Anything & Everything with Jason Sauls	6:00 Russell Sadler's Jefferson Exchange (repeat of 9am broadcast)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 Talk of the Nation	7:00 The Newshour with Jim Lehrer	10:00 Healing Arts	2:00 Sunday Rounds
1:00 Monday: Talk of the Town	8:00 BBC World Service	10:30 Talk of the Town	4:00 People's Pharmacy
Tuesday: Healing Arts		11:00 Zorba Paster on Your Health	5:00 Parents Journal
Wednesday: Journal of the Americas		12:00 Journal of the Americas	6:00 Tech Nation
Thursday: Latino USA		12:30 Second Opinion	7:00 BBC World Service
Friday: Real Computing		1:00 Larry Josephson's Bridges	
1:30 Pacifica News		2:00 To the Best of Our Knowledge	
2:00 The World		5:00 Commonwealth Club	
3:00 BBC Newsdesk		6:00 New Dimensions	
		7:00 BBC World Service	



## Program Producer Directory

**NATIONAL PUBLIC RADIO**  
635 MASSACHUSETTS AVENUE NW  
WASHINGTON DC 20001-3753  
(202) 414-3232

AFROPOP WORLDWIDE  
ALL THINGS CONSIDERED  
AMERICA AND THE WORLD  
BLUESSTAGE  
CAR TALK Call-in-number: 1-800-332-9287  
JAZZSET  
LIVING ON EARTH  
Listener line: (617) 868-7454  
MARIAN McPARTLAND'S PIANO JAZZ  
MORNING EDITION  
Listener line: (202) 842-5044  
SELECTED SHORTS  
THISTLE & SHAMROCK  
WEEKEND EDITION  
Listener line: (202) 371-1775  
WORLD CAFE

**PUBLIC RADIO INTERNATIONAL**  
100 NORTH SIXTH STREET  
SUITE 900A, MINNEAPOLIS MN 55403-1596  
(612) 338-5000

AS IT HAPPENS  
BBC NEWSHOUR  
CBC SUNDAY MORNING  
DR. SCIENCE  
ECHOES  
Listener line: (215) 458-1110  
JAZZ CLASSICS  
MONITOR RADIO  
Listener line: (617) 450-7001, Radio@CSPS.COM  
SOUND MONEY  
ST. PAUL SUNDAY

### OTHER PROGRAMS

GRATEFUL DEAD HOUR  
TRUTH & FUN INC  
484 LAKE PARK AVENUE #102  
OAKLAND CA 94610

HEARTS OF SPACE  
PO BOX 31321  
SAN FRANCISCO CA 94131  
(415) 242-8888

MILLENNIUM OF MUSIC  
WETA-FM  
PO BOX 2626  
WASHINGTON DC 20006

NEW DIMENSIONS RADIO  
PO BOX 410510  
SAN FRANCISCO CA 94141  
(415) 563-8899

THE DIANE REHM SHOW  
WAMU  
BRANDY WINE BUILDING  
THE AMERICAN UNIVERSITY  
WASHINGTON, DC 20016-8082  
Call-in line: 1-800-433-8850

OREGON OUTLOOK/JEFFERSON EXCHANGE  
RUSSELL SADLER  
SOU COMMUNICATIONS DEPARTMENT  
1250 SISKIYOU BOULEVARD  
ASHLAND OR 97520

WEST COAST LIVE  
915 COLE ST. SUITE 124  
SAN FRANCISCO CA 94117  
(415) 664-9500

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

KSOR dial positions for translator communities listed on page 18

## MONDAY-FRIDAY

5:00-6:50 am  
**Morning Edition**

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am  
**JPR Morning News**

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Jason Sauls.

7:00am-Noon  
**First Concert**

Classical music, with hosts John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am

Noon-12:06pm  
**NPR News**

12:06-4:00pm  
**Siskiyou Music Hall**

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm  
**All Things Considered**

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm  
**All Things Considered**

The latest international and national news from NPR.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

## SATURDAYS

6:00-8:00am  
**Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am  
**First Concert**

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30-2:00pm  
**NPR World of Opera**

2:00-4:00pm  
**St. Louis Symphony**

4:00-5:00pm  
**All Things Considered**

The latest international and national news from NPR.

5:00-5:30pm  
**America and the World**

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm  
**On With The Show**

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

## SUNDAYS

6:00-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am  
**Millenium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am  
**St. Paul Sunday**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm  
**Siskiyou Music Hall**

Music from Jefferson Public Radio's classical library.

2:00-3:00pm  
**The Concert Hour**

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

3:00-4:00pm  
**CarTalk**

Click and Clack come to the Classics!

4:00-5:00pm  
**All Things Considered**

The latest news from NPR.

5:00pm-6:00pm  
**To the Best of Our Knowledge**

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm  
**Selected Shorts**

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.



7:00-2:00am

## State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

### FEATURED WORKS

\* indicates composer's birthday

#### First Concert

- Aug 1 F Martinu: Trio for Flute, Cello & Piano
- Aug 4 M Corelli: Violin Sonata Op. 5, No. 4
- Aug 5 T Curiale: *Gates of Gold*
- Aug 6 W Beethoven: String Quartet Op. 127
- Aug 7 Th Brahms: Violin Sonata No. 3 in d
- Aug 8 F Bach: Concerto for Three Violins, BWV 1064
- Aug 11 M Dvorak: Piano Quartet Op. 23
- Aug 12 T Lalo: Cello Concerto
- Aug 13 W Hummel: Piano Concerto in A
- Aug 14 Th C.P.E. Bach: Flute Concerto in A
- Aug 15 F Brahms: Piano Sonata, Op. 5
- Aug 18 M Beethoven: Piano Sonata Op. 2, No. 3
- Aug 19 T Part: *Fratres* for Eight Cellos
- Aug 20 W Copland: *The Red Pony*
- Aug 21 Th Delius: *Paris*
- Aug 22 F Debussy: Cello Sonata
- Aug 25 M R. Strauss: Duet Concertino
- Aug 26 T M. Haydn: Flute Concerto in D
- Aug 27 W Tchaikovsky: String Quartet No. 1
- Aug 28 Th Bax: Oboe Quintet
- Aug 29 F C. Stamitz: Clarinet Concerto No. 11

#### Siskiyou Music Hall

- Aug 1 F Vaughan-Williams: *A Sea Symphony*
- Aug 4 M Tchaikovsky: Symphony No. 2
- Aug 5 T Barber: *Souvenirs*
- Aug 6 W Beethoven: Symphony No. 1
- Aug 7 Th Liszt: Piano Concerto No. 1
- Aug 8 F Schmidt: String Quartet in G Major
- Aug 11 M Schubert: Piano Trio No. 1
- Aug 12 T Biber\*: Sonata No. 4
- Aug 13 W Bartok: *The Miraculous Mandarin*
- Aug 14 Th Schumann: Symphony No. 4
- Aug 15 F Haydn: Symphony No. 100
- Aug 18 M Herbert: Cello Concerto No. 1
- Aug 19 T Strauss: *Ein Heldenleben*
- Aug 20 W Rimsky-Korsakov: Piano Concerto Op. 30
- Aug 21 Th Saint-Saëns: Violin Concerto No. 3
- Aug 22 F Handel: Organ Concerto No. 1
- Aug 25 M Prokofiev: *Alexander Nevsky Cantata*
- Aug 26 T Sibelius: Symphony No. 2
- Aug 27 W Rachmaninoff: *Rhapsody on a Theme of Paganini*
- Aug 28 Th Mahler: Symphony No. 1
- Aug 29 F Mozart: Symphony No. 35

### HIGHLIGHTS

#### NPR World of Opera

- Aug 2 *The Woman at Otowi Crossing* by Stephen Paulus. Cast: Sheri Greenawald, Christina Abraham, Kimm Julian, Richard Troxel. Opera Theater of St. Louis, Richard Buckley, conductor.
- Aug 9 *La Gioconda* by Ponchielli. Cast: Luciana D'Intino, Eva Urbanova, Nicolai Chiaurov, Giorgio

Giuseppini. La Scala Orchestra and Chorus, Roberto Abbado, conductor.

Aug 16 *Wozzeck* by Berg. Cast: Franz Grundheber, Catherine Malfitano, Kim Begley, Kurt Rydl. La Scala Orchestra and Chorus, Giuseppe Sinopoli, conductor.

Aug 23 *Il Turco in Italia* by Rossini. Cast: Mariella Devia, Michele Pertusi, Gloria Banditelli, Polverelli. La Scala Orchestra and Chorus, Riccardo Chailly, conductor.

Aug 30 *Siegfried* by Richard Wagner. Cast: Siegfried Jerusalem, Jane Eaglen, Falk Struckmann, Mette Ejsing, Eva Lind. La Scala Orchestra and Chorus, Riccardo Muti, conductor.

#### St. Louis Symphony

Aug 2 Beethoven: Piano Concerto No. 2; Brahms: *German Requiem*. Leif Ove Andsnes, piano; Dominique Labelle, soprano; Richard Zeller, baritone; St. Louis Symphony Chorus; Franz Welser-Moest, conductor.

Aug 9 Mozart: Symphony No. 41; Richard Strauss: *An Alpine Symphony*. Marek Janowski, conductor.

Aug 16 Haydn: Symphony No. 85; Mozart: *Bella Mia Fiamma*; Druckman: *Counterpoise*; Mendelssohn: Symphony No. 3. Dawn Upshaw, soprano; Leonard Slatkin, conductor.

Aug 23 Ravel: *Pavane for a Dead Princess*; Saint-Saëns: Piano Concerto No. 2; Debussy: *Nocturnes*; Varese: *Arcana*. Andre Watts, piano; Hans Vonk, conductor.

Aug 30 Mozart: Symphony No. 40; Mendelssohn: Concerto for Two Pianos; Janacek: *Taras Bulba*; Ravel: *Bolero*. Katia and Marielle Labèque, pianos; Libor Pesek, conductor.

#### St. Paul Sunday

Aug 3 Jordi Savall and Hesperion XX. Music of the Renaissance.

Aug 10 Carter Brey, cello; Margo Garrett, piano. Bach: Suite No. 2 in d, BWV 1008; Schubert: Sonata in a for arpeggione; Kernis: *Air*; Kreisler: *Minuet in Style of Pugnani*, *Tambourin Chinois*, *Liebesleid*.

Aug 17 Samuel Sanders and Charles Wadsworth, piano four-hands. Works of Poulenc, Schubert, Brahms, Mozart, Barber and Bizet.

Aug 24 Richard Stolzman, clarinet, and Lukas Foss, piano. Works of Copland, Gershwin, Ives, Reich, Foss, Hindemith and Bernstein.

Aug 31 Kalichstein-Laredo-Robinson Trio. Beethoven: Trio No. 7 Op. 11; Kirchner: Trio No. 2; Mendelssohn: Trio in c Op. 66.

#### The Concert Hour with Michael Rothe

Aug 3 Brahms: Variations on a Theme of Robert Schumann, Op. 23; Tippet: *Fantasia concertante* on a Theme of Corelli; J. Strauss Jr.: *Emperor's Waltz*.

Aug 10 J.C. Bach: Piano Sonata in A Op. 17 No. 5; J.S. Bach: Orchestra Suite No. 1.

Aug 17 Brahms: *Schicksalslied* for Choir and Orchestra Op. 54; Britten: *Sinfonia da Requiem*; Busoni: *Berceuse elegiaque* Op. 42.

Aug 24 Dvorak: String Quartet No. 12 in F Op. 96; Rubenstein: Cello Concerto No. 2 Op. 96.

Aug 31 Telemann: *Burlesque de Quixotte*; Schein: Suites from *A Musical Banquet*; Farina: *Capriccio stravagante*.

## Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [baxter@sou.edu](mailto:baxter@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/pr.html](http://www.jeffnet.org/Control_Center/pr.html)). Also use this address for:

- Story ideas for our daily newsmagazine, *The Jefferson Daily*
- Questions about programming volunteer opportunities
- Comments about our programming

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a JPR member or program underwriter
- Questions about making a planned gift to benefit JPR
- Suggestions on ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Questions about fundraising volunteer opportunities
- Editorial ideas for the *Jefferson Monthly*

### Administration

e-mail: [knoles@sou.edu](mailto:knoles@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Suggestion Box

e-mail: [jeffpr@jeffnet.org](mailto:jeffpr@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.





## URL Directory

**BandWorld Magazine**  
<http://www.jeffnet.org/bandworld>

**Best Foot Forward**  
<http://www.jeffnet.org/bestfoot>

**Chateaulin**  
<http://www.jeffnet.org/chateaulin>

**Computer Assistance**  
<http://www.jeffnet.org/computerassistance/compasst>

**ESPI**  
<http://www.jeffnet.org/espi>

**Jefferson Public Radio**  
<http://www.jeffnet.org>

**JEFFNET**  
<http://www.jeffnet.org/jnet.html>

**City of Medford**  
<http://www.ci.medford.or.us>

**Rogue Valley Symphony**  
<http://www.jeffnet.org/rvsymphony>

**Southern Oregon Visitors' Association**  
<http://www.sova.org>

**White Cloud Press**  
<http://www.jeffnet.org/whitecloud>

# Rhythm & News Service

**KSMF 89.1 FM**  
 ASHLAND  
 CAVE JCT. 90.9 FM  
 GRANTS PASS 91.3 FM  
 YREKA 89.3 FM

**KBSA 88.5 FM**  
 COOS BAY  
 PORT ORFORD 89.3 FM

**KSKF 90.9 FM**  
 KLAMATH FALLS

**KNCA 89.7 FM**  
 BURNEY/REDDING

**KNSQ 88.1 FM**  
 MT. SHASTA

## MONDAY-FRIDAY

5:00-9:00am

### Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Jason Sauls.

9:00-3:00pm

### Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am.

3:00-5:30pm

### All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

### The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

### Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm

### Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am

### Monday-Thursday: Jazz

10:30pm-2:00am

### Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde – a little of everything. Fridays are devoted to vintage jazz.

## SATURDAYS

6:00-10:00am

### Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

### Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

## NORTHERN CALIFORNIA ONLY:

10:30 am

### California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm

### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

### The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

### American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

### The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

### The Blues Show

Tom Pain with the best in blues.

## SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

## TUNE IN

# GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News



9:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

### Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

### Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

### The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

### Possible Musics

Space music and new age music in an interesting soundscape.

## HIGHLIGHTS

### Marian McPartland's Piano Jazz

- Aug 3 Terence Blanchard
- Aug 10 Alan Broadbent
- Aug 17 Dave McKenna
- Aug 24 Jim Hall
- Aug 31 Charles Thomas

### Confessin' the Blues

- Aug 3 Paul Butterfield's Lost Tapes
- Aug 10 The Folkways Label
- Aug 17 "Preachin'" The Blues
- Aug 24 Maxwell Davis' Influence on Blues
- Aug 31 Baby Blues, Chapter I

### New Dimensions

- Aug 3 Unlocking Your Creativity with Julia Cameron
- Aug 10 A Spiritual Reformation with James Redfield
- Aug 17 Be Who You Are with Gangaji
- Aug 24 Global Capitalism: Beyond Conventional Wisdom with William Gredier
- Aug 31 The Logic of Intuition with Laura Day

### Thistle & Shamrock

- Aug 3 Back At You
- Aug 10 Celtic Ceilidh
- Aug 17 Three's Company
- Aug 24 Celtic Wilderness
- Aug 31 Introducing...

A "Heart Healthy" recipe  
from

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## SAVORY CINNAMON CHILLED SHRIMP

(serves 6)

- 2 Tbsp Olive oil
- 1 Tbsp Chili powder
- 1/2 tsp Cinnamon, ground
- 1/2 tsp Nutmeg, grated
- 1/2 tsp Black pepper
- 2 Lbs Jumbo shrimp, uncooked, peeled and deveined
- 2 tsp Kosher salt

Combine oil, chili powder, cinnamon, nutmeg and pepper in medium bowl. Add shrimp and mix to coat. Marinate 10 minutes.

Heat large skillet over high heat. Add half the shrimp and marinade. Sauté until just cooked, 3 minutes. Marinade will brown shrimp. Spread out on plate and sprinkle half the kosher salt on top. Allow to cool. Repeat process with the rest of the shrimp and marinade. Cover with plastic wrap and refrigerate.

Serve cool; remove from refrigerator no longer than 15 minutes before serving.

Calories 9% (180 cal)  
 Protein 60% (31 g)  
 Carbohydrate 1% (2.42 g)  
 Total Fat 10% (7.5 g)  
 Saturated Fat 5% (1.2 g)  
 Calories from: Protein: 61%  
 Carbohydrate: 5% Fat: 34%



The Nurse shows off the *Retro Lounge* float before Ashland's Fourth of July parade. *The Retro Lounge* airs Saturday evenings at 9pm on JPR's Rhythm & News Service.



# News & Information Service

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

## MONDAY-FRIDAY

5:00-7:00am  
**BBC World Service**

News and features from the British Broadcasting Service.

7am-9am  
**The Diane Rehm Show**

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am  
**Russell Sadler's Jefferson Exchange**  
Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.  
**Anything & Everything with Jason Sauls**  
A call-in program where your thoughts and opinions come first. Join host Jason Sauls for discussions with a variety of guests as well as conversations with you about social issues, politics and human interest.

11:00am-1:00pm  
**Talk of the Nation**  
NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

## 1:00PM - 1:30PM

MONDAY  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY  
**Healing Arts**

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY  
**Journal of the Americas**

THURSDAY  
**Latino USA**

A weekly journal of Latino news and culture (in English).

FRIDAY  
**Real Computing**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm  
**Pacifica News**

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:00pm  
**The World**

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-3:30pm  
**BBC Newsdesk**

3:30pm-5:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm  
**BBC Newsdesk**

5:30pm-6:00pm  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00-7:00pm  
**Russell Sadler's Jefferson Exchange**  
Repeat of 9am broadcast.

7:00pm-8:00pm  
**The Newshour with Jim Lehrer**  
The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm  
**BBC World Service**

## SATURDAYS

6:00am-7:00am  
**BBC Newshour**

7:00am-8:00am  
**Northwest Reports**

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am  
**Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am  
**BBC Newshour**

10:00am-10:30am  
**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm  
**Journal of the Americas**



National and  
international news  
from the  
Canadian Broadcasting  
Corporation

Weekdays at 3:30pm

## News & Information

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to tell you  
a story?

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Recorded live at New York City's  
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Sundays  
at 6pm  
on  
Classics &  
News Service



12:30pm-1:00pm  
**Second Opinion**

1:00pm-2:00pm  
**Larry Josephson's Bridges**

2:00pm-5:00pm  
**To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

5:00pm-6:00pm  
**Commonwealth Club**

6:00pm-7:00pm  
**New Dimensions**

7:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

## SUNDAYS

6:00am-9:00am  
**CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am  
**BBC Newshour**

10:00-11:00am  
**Sound Money**

11:00am-2:00pm  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-4:00pm  
**Sunday Rounds**

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

4:00pm-5:00pm  
**People's Pharmacy**

5:00pm-6:00pm  
**Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

6:00pm-7:00pm  
**Tech Nation**

7:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

# TURNING GREEN . . . *From p. 9*

residents who worry about the impact of too many people traipsing into very sensitive ecological areas, or too many back-country lodges spoiling the sense of solitude inherent in the basic nature of rural Curry County, or out-of-county tour operators piggy-backing on the efforts without leaving a dime behind, or neglect of the county's well-established tourism businesses. In private, one outdoor store operator refers to eco-tourists as "cougar bait." Even Wilson is hesitant as he stakes a substantial investment on taking paying customers into some very special places. "I do have my reservations," he admits. "Any time you expose people to any area like that, it runs the chance of becoming a ruined area. But this is a very nice place to show people, and it's very hard to get to." And as a result, his Forest Service permits—which took nearly a year to obtain—only run for a year, so that the impacts of his trips can be evaluated. "This isn't an issue of new businesses versus old businesses, or destination tourism versus drive-by tourism," says Harvey. "We don't see the mix going away. But we do know that many, many studies show every destination tourist is worth much more local spending than a drive-by tourist." The use of local guides is one of the keys to meeting the environmental and economic goals of the project. They aim at sharing the in-depth knowledge they have of their subjects, and the special feeling they have for the place where they live. It's their job to provide information, safety, environmental protection, and contacts to other local businesses. "I want them to feel almost like part of the family," says Gerkman. "I'm introducing them to my home. I want you to get a better appreciation for what's around you. I'm not interested in just pointing out a red alder or a stinging nettle, but telling you about a little of the Native American medicinal uses of those plants. And I want to instill a 'Please don't step on that slug attitude.'" The use of guides and the mix of destination and drive-by tourism are also the key to a major development proposed by the project: Building a walkway "trail" through the canopy of old-growth forest, supported by an interpretive and research center for visitors and scientists. The Canopy Project includes an in-

terpretive center along Highway 101 between Brookings and Gold Beach, from which visitors would be taken by vans to one of three sites: the main mile-long series of walkways through a fragment of old-growth forest outside of Brookings, a more substantial bridge-like perch over a forested canyon in the Rogue River drainage, or a children's nature trail. A forest canopy trail is not a unique concept worldwide; they exist in South America, Australia and even Canada. But nothing has been developed—yet—in the extensive forests of the Pacific Northwest, where research and understanding could lead to more reasoned decisions in the environmental and economic debate over timber harvests. The \$20 million price-tag includes not only the structures and interpretive center, but also the year-long economic and environmental studies, and two years of operating funds for the project and its 56 jobs. That's a figure that raises eyebrows and certainly won't come from local government budgets that have been limited by the property tax revolt. The county has spun the project off to an independent non-profit board, which is pursuing state and federal funds earmarked for fostering economic development in rural areas that were once dependent on timber. Harvey hopes to get \$700,000 in funding for the first year of environmental, economic and engineering studies this summer, leading to a year of construction that could start in the summer of 1998. Even without the Canopy Project, the newest nature-based tourism operators are ready to move ahead, even if they are late for this year's traditional tourism season. "It's start-up, and I think we'll do fine," says Hewitt. "We're booking tours for the lighthouse and we're taking reservations for cranberry tours."

"We're in a spot where we can do it, and if we do our job right this winter, we should be starting up next spring," says Pepper. Wilson figures it may be three years before he's out of debt and ready to quit pounding nails for a living, but already he's hired two students as part-time help in trail maintenance and paddling customers down the river. "These little companies will make a different mark on this area," Wilson predicts. "Most people don't know what we have here."





# PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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Tim Harper

## The Haze of Memory

I was sitting around the other day ("at Mike's place contemplating my navel," for all you Ferlinghetti fans) when it dawned upon me that memories, those faded and usually distorted snippets of time, were suddenly becoming quite important in my life. Now maybe this is a function of closing in quite rapidly upon the splendiferous (for all you e.e. cummings fans) age of 51. I'm told—though by whom I can't remember—that, as the short-term memory goes, the long-term memory comes to the fore.

Now that's a bit scary. After all, I can't remember what I had for lunch, but I'm to be pleased that the focus of the limited soggy mass of gray matter between my ears is some hazy vision of warm summer days on the farm?

Not likely.

Besides, as I recall, farm work is brutal.

Now don't get me wrong. The idea of sitting on the porch, creaking away in a rocking chair, lost in blissful reverie, is quite lovely. The problem with that little picture is just that, like so many men my age, I just can't sit that long. Bad Back. Problems with the place upon which I sit. Etc. Ad nauseum. The other part of this conundrum is two-fold. To wit: (a) I ain't ready to lie down; and (b) I'm not sure I'm all that happy with those items the pea on top of my neck has chosen to retain.

The first part of this little problem is a bit of a wash. There is nothing one can do about aging and getting a bit more tired, more quickly. All I ever come up with is what Daddy used to say whenever he saw me get into one of those situations: "Bow y'neck, boy," he'd say. Not bad advice, really, when one needs to simply get on with it.

No, it's the second part of this whole thing that's the real grabber. I'll be honest

with y'all—I really don't remember my first kiss, and whilst I do remember the name of the young lady who was the recipient of my first adolescent crush, I'll be darned if I can recall the slightest detail of her features. In fact, the biggest and brightest memory of

Sue Traynor (that's her) was that Tim Slattery—my best friend and my rival for Sweet Sue's affections—had a fight with me over her. We were twelve and had been fighting since we were four. I threw two hard right jabs, opened a cut over his eye and stopped cold, aghast at what I had done to my friend. We quit, continued

on his paper route, forgot about Sue and never raised a finger to one another again.

I remember Sister Mary Revenge and her ruler at Our Lady of Perpetual Agony (the scars help with that, though), but high school is a haze. A couple of races, some quick flashes from Father Jordan's English Literature, and the day it began to be obvious to more than just me that my arm really hurt after a couple of innings of throwing all those breaking balls. Not a whole lot of memories for four years of one's life. I couldn't tell you where one of my classmates is today.

Then there was the band I was in. Now that should be a treasure trove. Oops! Can't find the file. Let's just say those memories were altered. Not now—at the time they were formed. Save to disk. In some subdirectory way out in the hinterland. We had fun, I'm sure, but, hey, it was rock'n'roll in the sixties. Give it a rest.

And then there was the Army. I can probably tell you every second of every minute of every day. Heck if I know why, nor do I know why most everyone I know who shares that experience says the same thing. Let's just say that in those days it was a live fire exercise, after all.

As for the rest of it, there's a smattering of good and bad. I remember, without any blurring, the moment the doctor put that little girl in my arms twenty-two years ago next month; I can still quote the beat poets and a lot of Fitzgerald, though I must admit I do go back and reread the work on occasion (at least, I reread the poets). I remember the first time I went to sea, my first dive on scuba, and the first time I soloed in an aircraft. In remembering those things I remember storms, in other places and at other times. Storms at sea and in the air and I remember the beauty and the power and even that fear is not always totally unpleasant. I remember there've been some damn good times and some that were so low that down looked up to me. I remember my father's last words and that he showed me one can really die well; pulling the plug on my mother because she had, long before she was ill, asked me to do so. I remember anger and laughter and forgiveness and the bittersweet times and the jumble that is parenthood.

I remember a lot, when I put my mind to it. And in that remembering I come to realize that what I really remember is this:

I remember a life.

I remember fifty years of stumbling about this planet trying to figure out which way is up, and in that process I've come to realize that no matter how pleasant memories may be, they aren't really enough. *Life* is the reason we're here. Memories are just a natural by-product.

So I guess I'll hold off on that chair on the porch for awhile. I've got to go. I have things to do. [M]

Tim Harper's commentaries have appeared on the *Jefferson Daily*.



# Artscene

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

August 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival presents its 1997 season with eleven plays in repertory. Performances in the Angus Bowmer Theatre include: *King Lear* by William Shakespeare (through Nov. 2); *Rough Crossing* by Tom Stoppard (through Nov. 1); *Death of a Salesman* (Sept. 25–Nov. 1); *Pentecost* by David Edgar (through Sept. 21); *The Magic Fire* by Lillian Garrett-Groag (July 30–Nov. 2). Performances at the Black Swan are: *Blues for an Alabama Sky* by Pearl Cleage (through Nov. 1); *Nora*, adapted by Ingmar Bergman from *A Doll's House* by Henrik Ibsen (through Nov. 2). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *As You Like It* (through Oct. 12); *Timon of Athens* (through Oct. 10); *The Two Gentlemen of Verona* (through Oct. 11). (541)482-4331.

◆ The Oregon Cabaret Theatre continues its presentation of *Five Guys Named Moe*. The show takes popular jazz from the swing era, and exuberantly pushes it towards Rhythm & Blues and Rock-'n'Roll. Non-stop singing and dancing. Performances begin at 8:30pm, Wednesdays through Mondays. Tickets are \$11–\$18 and are available at the Box Office or by calling. (541)488-2902.

◆ The Oregon Cabaret Theatre is reprising its smash hit of last season *A Closer Walk with Patsy Cline*, for one week only, at the Craterian Ginger Rogers Theater in Medford. This delightful show takes us back through the unforgettable music of country-pop diva, Patsy Cline. August 14–16. Tickets are \$12–\$16 and are available at the Craterian box office or by calling 779-3000.

### Music

◆ The 35th season of the Britt Festivals in Jacksonville continues. August brings the 35th Annual Classical Music Festival: *Beethoven Blockbusters*, August 1&3; *Music Noise & Silence*, August 2&4; *Mainly Mozart*, August 8-10; *Britt Birthday Bash*, August 9,11; The Cavani String Quartet, August 12; Bobby McFerrin, August 15&17; and *Prelude & Passion*, August 16,18. Britt Sunday Mornings will also be held August 3, 10, and 17. Dance events will also be held in August, including Les Ballets Trockadero de Monte Carlo on August 21, Imago on August 22, and the Parsons Dance Company on August 23. Popular music will conclude the series with Bela Fleck on August 28, Wynonna on August 29–30, and the Pointer Sisters on August 31. (541)773-6077 or (800)882-7488.

◆ The Terra Nova Consort, featuring musicians of the Oregon Shakespeare Festival, will be presenting three concerts as part of OSF's Summer Pleasures Series. The concerts will be held on several Wednesdays and Saturdays at noon in Carpenter Hall in Ashland, as follows: *The Eclectic Trombone*, August 2&6; *Stampita!*, August 9&13; *Maddalena*, August 16, 20&23. In addition, *Stampita!* will be performed at 8:30pm on August 19,20, 22, and 23. (541)482-9851, 482-4331.

◆ The Bear Creek Amphitheater in Medford continues its summer season with three free concerts on Sundays in August: the Easy Valley Eight, with big band swing on August 10; the State of Jefferson Sometimes Marching Band on August 17; and John Nilsen on August 24. All concerts begin at 7pm, at Alba Park near Barnett Road and Highland Road. (541)774-2400.



"Two Fish on Lettuce" by Pia Öste-Alexander will be on display at the Dankook Cultural Center in Ashland.

### Exhibits

◆ A traveling invitational exhibition of 21 U.S. and Canadian artists who work in the traditional Japanese woodblock technique will be featured in the August program of the Asian Arts Society and the Dankook Cultural Center in Ashland. It's the first comprehensive show of this type has been assembled in this country. Opening August 2, with a reception that day from 6:30–8:30pm, and continues through September 13. 199 East Main Street. (541)488-1326.

◆ The Ashland Community Hospital is hosting an exhibit by the employees and medical staff of the hospital, through August 28. A variety of styles and media will be shown and much of the artwork will be offered for sale. 280 Maple Street. (541)482-2441.

◆ The Schneider Museum of Art on the Southern Oregon University campus presents *Art and the Mechanized Society*, through September 20.





Nanci Sackett's watercolors will be on exhibit in Redding.

The exhibit's comprised of three solo exhibitions: Kurt Wold's *DADA Rode a Bicycle/MOMA Was a Peddler*; *Landshark* by John Slawta; and *Depth Gage* by Carolyn Speranza. Recent paintings by New Mexico artist Scott Greene will be on display in the foyer. Hours: Tuesday-Saturday 11am-5pm; every First Friday 5-7pm. (541)552-6245.

◆ The American Association of University Women will hold its 50th consecutive Annual Southern Oregon Art Show at Lincoln School in Grants Pass, July 31 through August 3. Media include oils, acrylics, watercolors, mixed media, graphics, three dimensional works, and photography. In honor of the 50th anniversary, a retrospective show will be shown along side the new art. 1132 NE 10th Street. (541)474-5480, x3491.

◆ The fiber and glass work of Washington artist Victoria Street will be exhibited with the paintings of Oregon painter and printmaker Jon Leach at the Rogue Gallery and Art Center in August. Both artists use powerful palettes and bold value patterns. Gallery hours: 10am-5pm Tues., Thurs., Fri; 10am-6pm Wed., 11am-5pm Sat. Reception August 7, 5pm-7pm. 40 S. Bartlett St., Medford. (541)772-8118

◆ The Helios Gallery (in the Framery in Ashland) is exhibiting selections from their National Landscape Juried Exhibition, through September 2. Seven artists from four western states are being shown, including Deborah Milton Bond, Pam Demo, Bruce Herman, Kurt Keller, Suzy Kitman, Louise Lamontagne and Ruth Zirkle. (541)482-1983.

◆ The Wiseman Gallery at Rogue Community

College presents the earthy, raw oils of Robert Bissell in August. Figurative imagery in sometimes surreal narrative landscapes. Reception August 1, 6-9pm. Gallery hours: Mon.-Thurs 8am-8pm, Fri. 8am-5pm, Sat. 9am-4pm. (541)471-3500, x224.

◆ The Firehouse Gallery at the Grants Pass City Hall will exhibit Karen Park's work from August 7-September 13. Influenced by her background as a Korean American, Park transforms ancient symbolic objects into modern "tools" as she redefines her relationship to both cultures. Gallery hours: 11:30am-4pm Tues.-Fri., 11am-2pm, Sat. H and 4th Streets. (541)471-3535.

#### Other events:

◆ Many nationally renowned writers and Southern Oregon University faculty will gather for the Ashland Writer's Conference, featuring four days of intensive writing workshops, panel discussions, readings and conversation. The conference will be held Thursday through Sunday, August 21 through August 24. It is planned to become an Annual event. (541)552-6641.

## UMPQUA VALLEY

#### Music

◆ *Music on the Half Shell* once again brings a variety of nationally-known artists to Roseburg, in free concerts on Tuesday evenings at the bandshell in Stewart Park. This year's series concludes on August 12 with a double-bill of bluegrass entertainer Alison Krauss and western-pop

artist Michael Martin Murphey. The concert begins at 7pm. Free shuttle service is available from the Garden Valley Center and the Rose Street parking structure. (541)672-2648.

## KLAMATH BASIN

#### Theater

◆ On Saturday, August 2, at 7:30pm, local talent presents the Gala Musical Cabaret—an evening of well-known songs from the Broadway musical theater—at the Ross Ragland Theater in Klamath Falls. The musical theater includes hors d'oeuvres & beverages. (541)884-LIVE.

#### Music

◆ The weekend of August 7-9 brings the 19th Annual Jazz Weekend at Manley's Tavern, Crescent Lake. Performers converge from all over Oregon for three days of Dixieland Jazz. (541)433-9637.

◆ The Cascade Country Classic Country & Western Dance Festival brings three days of dancing, competition and classes to the Klamath County Fairgrounds & the Bum Steer Dance Palace. August 22-24. (541)882-1152, 882-7827.

## OREGON COAST

#### Theater

◆ The Little Theater on the Bay in North Bend will host its 16th year of *Little Ole Opry on the Bay*. Performances will be held on Saturdays at 8pm, through August 9. (800)-676-7563 or (541)269-2720.

◆ The Sawdust Theatre's will present *Tricked at the Trestle* or *Taken Down the Garden Path* at their new Coquille Performance Center at E. First & Adams, now through Labor Day. Melodrama at its best; ollos at their finest. (541)396-3947.

#### Exhibits

◆ Internationally-known painter Thomas Wells is the featured artist at the fourth Annual Maritime Art Exhibit, through September 6 at the Coos Art Museum in Coos Bay. Works by a total of twenty-four artists are on display in the museum's main gallery. (541)269-1116.

◆ The Blackberry Arts Festival will come to downtown Coos Bay on August 23, from 9am-9pm. (541)269-2720, or (800)676-7563.

◆ The 6th Annual Oregon Coast Air Fair will be held at the North Bend Municipal Airport on August 31, from 7am-4pm. (541)756-7272.

CONTINUED ON PAGE 31





# STATE FARM MUSIC HALL

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FROM NATIONAL PUBLIC RADIO



## RECORDINGS

Jason Sauls

### Let's Make a Record This Weekend

When musicians are not writing, recording, or touring they often get involved in the most interesting of activities. Some take up acting, spend time with family, make guest appearances and/or handle production on someone else's record, and some just go golfing. Other musicians that can't resist the urge to be musicians take part in what are commonly known as "side projects."

Every so often one of these side projects turns into something ambitious and creative, reaching heights of spontaneity, musical exploration, or just plain weirdness. Three examples with some interesting common denominators have been released so far this year.

During off time late last year, R.E.M. guitarist Peter Buck connected with singer-songwriter Mark Eitzel. The two got together to write a few songs for Eitzel's next record. What happened is what Eitzel describes as musical gifts; they wound up writing nearly a dozen songs in three days. Once the songs were assembled, they decided to record them. Instead of assembling studio musicians, they began making phone calls to friends such as Steve Berlin of Los Lobos, Mike McCready of Pearl Jam, Scott McCaughey of Young Fresh Fellows, and, in particular, two musicians from the quartet Tuatara, another side project Buck had been playing with.

The result of their get together is Mark Eitzel's new release *West* (Warner Bros.). For those unfamiliar with Eitzel, he is a rather brooding and often dark musician who, until now, sounded best at closing time with a drink in your hand and lost love lingering somewhere in your soul. With Buck as co-writer/producer, Eitzel has a better sense of

verse-chorus-verse song structures then on his previous solo record. His terrific lyrics and alcohol-soaked vocals carry a different mood on this record, offering the musical equivalent of an overcast day with a few rays of sunshine, as opposed to his 1996 release *60 Watt Silver Lining* (Warner Bros.), which lingered

under dark storm clouds. How dark? Try charcoal.

The musicians backing Eitzel take the vocalist into new territories, giving tracks like "Free of Harm" and "In Your Life" a catchiness missing from Eitzel's earlier record. Even tragic themed songs like "Stunned and Frozen" and "Live Or Die" have enough pleasing melodies and instruments to balance the lyrical

introspection that Eitzel provides. The best thing Buck brings to the record is two of his bandmates from Tuatara. Musician Barrett Martin is literally instrumental to the success of *West*, playing everything from drums, bass, marimba, vibes, tablas, conga and even tambourine. Single-named saxophone player Skerik also adds organ to the record, but it is his horn work that is a particular treat, especially on "Three Inches Of Wall."

Peter Buck also managed to find the time to be a member of Tuatara on their debut release *Breaking The Ethers* (Epic). In addition to Buck from R.E.M., the band is comprised of bass player Justin Harwood of the band Luna, Barrett Martin of Screaming Trees, and Skerik of Critters Buggin'. Together they explore a musical realm quite different than what the members of the group play in their permanent bands. An entirely instrumental record, *Ethers* is a musical odyssey.

Many of the players from Mark Eitzel's record also make guest shots here, but it is still Tuatara's core members that do the memorable work. Collectively, Tuatara offers

“  
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many musical flavors. How many flavors? Think Baskin-Robbins ice cream parlors.

Much of *Breaking The Ethers* is a hybrid of rock and world music with some parts even resembling film scores. You can almost imagine tracks like "Saturday Night Church," "Goodnight La Habana" or the title cut being used in some jungle-based action/adventure flick you might see this summer.

Tuatara is a creative *tour de force* for its members, all of whom make other records that might not be so appealing to most public radio listeners. With the exception of songs played on *The World Cafe*, JPR doesn't play R.E.M. records; Martin's band Screaming Trees plays rock that is so heavy their record company doesn't even bother sending JPR their CDs; Harwood's outfit, Luna, is more in the tradition of The Velvet Underground; and Skerik's band Critters Buggin' has yet to put out a major U.S. release. Hopefully, Tuatara is not a one-off side project for these fine players.

Peter Buck and Barrett Martin also assist musician Scott McCaughey (an unofficial fifth member of R.E.M.) of the band Young Fresh Fellows, on another side project called The Minus 5 on the release *The Lonesome Death Of Buck McCoy* (Hollywood Records). The record is co-produced by Buck and McCaughey, who wrote all its songs together. The record itself is poppier and heavier than many JPR fans would enjoy. Its sound is best described as an intersection crash of The Beatles, R.E.M., and power-pop cult faves Big Star and The Replacements. If that kind of thing sounds like you, you'll love it. So far this year, it's one of my favorite non-JPR affiliated records.

*West* and *Breaking The Ethers* were two releases I thoroughly enjoyed during my tenure as host on Open Air. The Minus 5 record was a "reject gift" from JPR's Music Director and my Open Air successor, Eric Alan (thanks for the cool disc, bud). As pleasurable as they are to my senses, they pale in comparison to the enjoyment I had playing music with and for people every day.

So to anyone that tuned in to what I was playing and/or called and asked "What was that cool song you just played?" (I live for that sort of thing), I say thanks and thanks again. It was a lot of fun. ■

Jason Sauls is now JPR's *Morning Edition* Host and continues his talk show, *Anything and Everything*, on our News and Information Service.

# ARTSCENE *From p. 29*

## Other events

◆ The 8th Annual Charleston Seafood Festival will be held on the Charleston Marina in Charleston, August 16-17, from 8am-dusk daily. (541)888-9021.

## NORTHERN CALIFORNIA

### Music

◆ The Mt. Shasta Ski Park will host the Mt. Shasta World Beat Festival as a benefit for Jefferson Public Radio, on Saturday August 17 from 3-7pm. Performing will be Pele Juju, Zulu Spear, and Bad Boy Zydeco. Tickets are \$16 in advance, and \$18 at the gate. All tickets include a complimentary all-day summer chairlift pass. For information or tickets, call (916)926-8600; or visit <http://www.skipark.com>.

◆ The Shasta Blues Society's 6th Annual Blues by the River festival will be held August 23. Performers include Guitar Shorty, the Paul DeLay Band, Terry Hanck & the Soul Drivers, Glenn Lane & the Soul of the Blues, Paul Beck and the 11th Hour Band, Bill Noteman, the Hucklebucks, Dr. Feelgood and the Blues Orchestra. Tickets are \$10 advance-members, \$12 advance-general. (916)225-9926.

◆ The 14th Annual Reggae on the River Festival will be held in French's Camp in Humboldt

County on August 1-3. Performers include Bunny Wailer, Burning Spear, the Mighty Sparrow, Lucky Dube, Toots and the Maytals, Culture, Morgan Heritage, Born Jamericans, Damian and Julian Marley, Wild Mango, and many many others. Tickets are \$85 for the 3-day festival. (707)923-4583. <http://www.reggaeontheriver.com>.

◆ On August 3, The Straight Ahead Big Band plays in the 9th Annual Summer Concert Series at Riverfront Amphitheater Park, with sounds reminiscent of Count Basie and Woody Herman. The series continues on August 10 with the Second Wind Band playing jump blues. Then Marvin Allen plays August 17, and on August 24 the Lou White Band brings old standards, R&B, country and top 40. Free. (916)225-4095.

### Exhibits

◆ Nanci Sackett's watercolors will be on exhibit from August 5-29 at the North Valley Art League, 1126 Parkview Avenue in Redding. Her work focuses on nature, from vast landscapes to intimate details. Reception Sunday, August 10, 1-3pm. Gallery hours: 11-4pm, Tues.-Sat. (916)243-1023.

### Other Events

◆ A three-part watercolor workshop will be held by Ann Beier. The second part of the workshop will include a field trip to a flower meadow in the mountains near Redding. (916)246-2587. ■



Pele Juju will perform as part of the Mt. Shasta World Beat Festival.



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# COMPACT DISCOVERIES

*Fred Flaxman*

## Aaron Copland: The Brooklyn Cowboy

**A**aron Copland talked with a Brooklyn accent and composed with a Western touch. I was lucky enough to interview him in 1961 when I was a student at the University of Michigan and he came to Ann Arbor.

I asked Copland why concert-goers generally have little enthusiasm for contemporary music. He replied that the public simply hadn't been exposed to enough of it.

"People are used to romantic music and like what they are used to. The younger generation seems more responsive to the new music for this reason. They have been exposed somewhat to it, and not as much to the standard works. If you took a Chinese who was used to Oriental music and played for him a symphony or a concerto, chances are that he wouldn't care for what he wasn't accustomed to. It's all a matter of getting used to it."

These comments seem dated now for two reasons. First of all, the younger generations haven't taken to modern art music any more than did Copland's peers. Perhaps those born in the last half century never did get used to it. Perhaps it was never worth getting used to. Secondly, in the years since my interview with Copland, Asians have come to almost dominate the field of Western classical music.

Yet Copland was one modern composer about whom the music-loving public was—and still is—enthusiastic. In fact he was one of the few serious American composers to be able to support himself comfortably from his music. I asked him if this was because he wrote consciously for the public.

"I don't think any composer really writes entirely for himself," he answered. "Even if he just wants to hear what one or

two friends have to say about his composition, he is still composing for other people. I don't consciously think about 'the public' when I am composing, but I do want people to like my music."

“

AT HIS BEST, COPLAND PUT  
TOGETHER PIECES WHICH  
WERE VIBRANT, EXCITING,  
HIGHLY RHYTHMIC, TUNEFUL,  
AND VERY EVOCATIVE OF THE  
AMERICAN SPIRIT.

Copland often succeeded in this ambition. In 1944 his ballet "Appalachian Spring" won a Pulitzer Prize in music as well as the New York Music Critics' Award for the outstanding theatrical composition of the season. His music for the motion picture "The Heiress" won the 1949 Academy Award as the best dramatic film score of the year. His ballets "Billy the Kid" and "Rodeo" have become part of the standard American repertoire and his film scores did a great deal to spread his popularity during his lifetime.

Copland was the first composer ever to receive a Guggenheim Fellowship and one of the first to make use of the jazz idiom in serious music.

"It seemed to me," he once said, "that we composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no sense to ignore them and to continue writing as if they did not exist."

But by 1927 Copland felt that he had done all he could using jazz. He went dissonant and esoteric for a while, but, apparently missing his audience, returned to a new uncomplicated style inspired by cowboy songs, New England hymns and Shaker melodies. He used popular Mexican tunes as the basis for what is still one of his most well-liked works, "El Salon Mexico."

Many years after my Michigan interview, my wife and I attended a pre-concert seminar that Copland gave at the Wolf Trap



Farm Park for the Performing Arts near our home in Reston, Virginia. Copland talked about the challenge of composing long pieces, noting that it was difficult to sustain and develop a musical idea.

Evidently it was difficult for *him*. It doesn't appear to have been a problem for Mahler, Bruckner or Wagner. But maybe it helps to be a 19th Century German with a name ending in "er." In any case, looking at my CDs of Copland's music, the only composition I can find which is as long as 40 minutes is his "Symphony No. 3." And I'm afraid that work, though pleasant enough, proves the point he made in that seminar. Its best passage was taken from the three-minute long "Fanfare for the Common Man" which he had composed three years earlier as a separate piece.



Aaron Copland

The most popular Copland pieces are all short: "Appalachian Spring" (22 minutes), "Billy the Kid" (20 minutes for the suite, 32 minutes for the complete ballet), the complete "Rodeo" ballet (23 minutes), "El Salon Mexico" (11 minutes), "Fanfare for the Common Man" (3 minutes), mentioned above, the "Clarinet Concerto" (16 minutes), and his "Old American Songs" (my favorites are "Simple Gifts," 1:52; "The Boatman's Dance," 3:05; and "I Bought Me a Cat," 2:11 from Set 1 and "At the River," 2:56, from Set 2). So are his "Lincoln Portrait," "Piano Concerto" and "Danzón Cubano."

Most of Copland's best melodies were borrowed from folk music. He lacked the melodic inventiveness of his contemporaries, George Gershwin and Leonard Bernstein, which is probably why he didn't turn out popular tunes the way they did. But, at his best, Copland put together pieces which were vibrant, exciting, highly rhythmic, tuneful (even if the tunes were not always his), and, very evocative of the American spirit. That is what drew me to him when I was a college student, and that is what brings me back to him again now. ■

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Site: <http://www.jeffnet.org/fflaxman>

## IF AT FIRST... *From p. 11*

than just a healthy national (or worse yet, international) economy and culture. We need thriving local ones as well.

**T**he State of Jefferson is an idea which refuses to die. The region is still secessionist in outlook. The name lives on in businesses such as the Jefferson Bank, and Jefferson Public Radio. From time to time editorials supporting or opposing the notion appear in local papers.

The idea lives on because, like the Kurds, we are a people without sovereignty and we suffer, culturally, politically and economically, from the lack of control over our own destiny.

The legislative decisions which affect our lives are never made here. They are made in Salem and Sacramento and Washington DC, where we are not heard because our voice is drowned out by the more numerous and more powerful urban flatlanders to the north and south and the east.

As a region, we have no balance of trade deficit with foreign nations because we are overwhelmingly net exporters of raw materials. We generate millions of dollars more in taxes and other government revenues than we receive. Our land base is almost entirely controlled by federal and state governments and multinational corporations. It is not much of an exaggeration to compare the region to a third world country.

The economic life of our communities is dominated by corporations whose headquarters are elsewhere. The capital generated by outside interests operating here flows out of the region at a much greater rate than their local investments and helps fuel the stock exchanges and real estate markets of Tokyo, Hong Kong, New York, Seattle, Portland and San Francisco. Yet our per capita income and employment levels are significantly lower than state and national averages and our emergency food use and infant mortality rates are higher.

We live under two different sets of state laws though we are one people. A few months before the onset of the Reagan error "trickle down" recession of the early 1980's, the Oregon legislature passed a welfare reform act denying benefits to two-parent families. This experiment in conserva-

tive social engineering forced some 300 southern Oregon families to cross the border into northern California where, though the unemployment rates were just as high, they were eligible for assistance.

**T**homas Jefferson clearly understood that *E pluribus unum* was not just an end but an equation, for the one is really many. Here in the State of Jefferson, where, despite the pressures, the rural-centered ideal of Jeffersonian Democracy is not an antique notion but our way of life, that way is in danger of dying out, suffocating under the press of outside concerns which ignore our own needs.

Is political and cultural diversity a threat to the Union? Only when it is frustrated and ignored. I prefer to think of it as a source of strength. Of course, Oregon and California would be poorer without us, but we would be richer without them. The United States would be richer too if our voice was given equal weight to theirs. ■

Essayist Robert Leo Heilman is the author of *Overstory: Zero, Real Life in Timber Country*, and a contributing commentator to NPR's *Living On Earth*. His work has appeared in many periodicals and anthologies, most recently in *Home Field, Nine Writers At Bat*, an anthology of Northwest writing about baseball, edited by John Marshall. "If At First You Don't Secede..." originally appeared in *Left Bank #5: Borders and Boundaries* (Blue Heron Publishing).

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# THEATER REVIEW

Alison Baker

## Two Gentlemen of Verona

By William Shakespeare

Directed by Kenneth Albers

At the Oregon Shakespeare Festival through October 11

I can't recall a more cheerful, rousing, lively Shakespearean experience than *The Two Gentlemen of Verona* at OSF this summer. From start to finish it's funny, entertaining, and smart. And it passed a crucial test: Jack, a 13-year-old with jet lag, stayed awake for the whole thing.

*Two Gents* (as we call it in The Biz) is the story of two young fellows just setting out in Life (an excellent choice for a nephew on his first unaccompanied visit from Boston). As the play opens, Valentine (Jonathan Adams) is leaving Verona for Milan, where he will serve the Duke and acquire a bit of sophistication.

His friend Proteus (Andrew Borba), however, prefers to remain at home in order to be near Julia (Jodi Somers), the girl he loves.

It transpires that Proteus has sent Julia a love letter, which has been received by her bosom friend Lucetta (Terri Towns). And—would you believe it?—Julia is in love with Proteus, too! Alas, Proteus's father Antonio (Paul Vincent O'Connor), suspicious of this entanglement, decides to ship his boy off to Milan with his buddy Valentine. So Proteus and Julia meet one last time to pledge eternal love, and Proteus is off.

Meanwhile, in Milan, Valentine has fallen in love with the sophisticated Silvia (Mhari Sandoval), and she with him. Unfortunately, her father the Duke (Tony DeBruno) prefers Valentine's rival, Thurio (U. Jonathan Toppo), a sleek rich Spaniard with an omnipresent retinue reminiscent of Mafiosi (Charlie Bachmann, Maceo Oliver, and Rex Young). And when good friend Proteus arrives in town and gets a gander at Silvia, he forgets his beloved Julia in a flash and sets his sights on his best friend's girl.

Worse, he betrays his friend by informing the Duke of the impending elopement of Julia and Valentine. When the Duke punishes Valentine by banishing him from Milan, the ever-hopeful Thurio asks Proteus to help him in his suit of Silvia. Proteus pretends to agree, but in fact he sets out to woo Silvia for himself.

Now, back in Verona, the unsuspecting Julia dresses up like a boy in order to follow her love to Milan, arriving in the city just in time to come upon Proteus and Thurio, with the henchmen as backup singers, serenading Silvia with a terrific doo-wop love song (complete with

a couple of ridiculous bo-bo-de-do's by Thurio). Imagine Julia's distress!

Then—oh, heck. Anyone who's read this far in my essay must be closer to sleep than a visiting nephew. If Shakespearean plots were meant to be described, Shakespeare would have written them in outline form. Let it suffice to say that *Two Gents* is the usual mishmash of Shakespearean elements: young men in love, misdelivered billets-doux, women disguised as men, suspicious fathers, thugs, clowns, and dogs.

These last are always the most fun. Speed (Linda Alper) and Launce (Robert Vincent Frank) are friends to Valentine and Proteus, doing what friends are for—going to Court with them, delivering their love letters, accompanying them into exile when they are banished. Speed is a punning, wise-cracking character, swift to see what goes on in love and life and exasperated by—but protective of—his naive and trusting friend Valentine.

Launce is accompanied on his travels to Milan by his dog Crab (Bruiser). Robert Vincent Frank does his darnedest not to be up-

staged by Bruiser, but Bruiser is well aware that he has only to sit, or gaze expressionlessly out at the audience, to bring down the house. I suspect the occasional line from Launce (such as "Don't encourage him!") was ad-libbed, and perhaps even heart-felt.

Director Kenneth Albers has set *Two Gents* in a pseudo-fifties atmosphere—Lucetta and Julia wear crinolines and circle skirts as they peruse the yearbook for cute boys; the big-city Silvia trips through town in an hour-glass Italian suit, Sophia Loren-style shades, and a brassiere with cups like ice cream cones (sugar cones, not plain). The courtier Eglamour (Douglas Markkanen), who agrees to accompany Silvia into the woods in search of Valentine, arrives to pick her up in a big-finned Cadillac.

When the scene switches from Verona to the bright lights of Milan, neon lights flash, the music speeds up, and the black-clad widows, small town merchants and peasants in the streets are replaced with high-living, sophisticated urban dwellers. Among them the disguised Julia's Hostess (Eileen DeSandre) teeters along on stiletto heels in a remarkable sort of faux-toreador outfit of Capri pants, vest, and a fringed hat. Irwin Appel's music, Michael Ganio's scenery, Robert Peterson's lighting, Deborah Trout's costumes—all are bright, funny, lively and sharp. It's a terrific show.

"So, Jack," I said auntily as we drove back to Ruch, "would you recommend this show?"

"Well," he replied, "if you're looking for family entertainment, something the whole family would like, then yes. But if you're looking for something Shakespearean, I'd go for one of the other ones."

"Well, Jack, I must disagree," I said. "You see, over the four hundred years that Shakespeare has been performed, his works have been interpreted in many, many ways—in modern dress, in different times and places, and in languages from German to Mandarin Chinese to Tagalog." I settled my bifocals more firmly on my nose. "Not to put too fine a point on it, Jack, you might say that the true Shakespearean tradition is novelty, innovation, even the *lack* of tradition."

"Yeah, I know," Jack said. We drove in silence for a while. Then he said, "I really liked the dog."

"Yeah," I said. "Me too."



Alison Baker advises her nephew from Ruch, Oregon.



# POETRY

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## The Umpqua Hills

BY SARA JAMESON

The hills lie down beside the stream  
in hazy summer heat  
like tired cattle, dusty brown.  
Along their narrow backs  
a rocky skeleton protrudes;  
Their scruffy coats of golden grass  
are spotted white with daisies.  
And tucked among their lean  
and bony flanks, worn hooves  
crop out through ragged fur.  
Dark muzzles nestle  
in a clump of trees  
and breathe in gratefully  
the faint green moisture  
of the lingering summer stream.  
And circling slowly overhead like flies  
around these antique beasts,  
two lazy crows.

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*Sara Jameson has published poems, feature articles, interviews, and reviews. From 1989-1991 she edited the poetry column for Southern Oregon Currents. This month's poem is taken from a new book, And The Stars Gave Us Names (Wellstone Press, 1997), which collects poems by Sara Jameson, Joyce Epstein, and Patricia Parish Kuhn.*

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio,  
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Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



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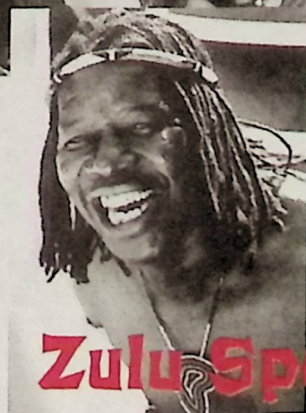


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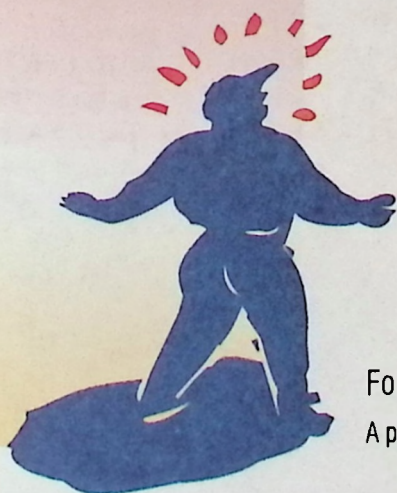
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